

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 38.—No. 5.

NEW YORK AND LONDON, APRIL, 1898.

WITH 5 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE.



"THE HEAD OF THE REDEEMER." BY LEONARDO DA VINCI.

[Copyright, 1898, by J. W. Van Oost, New York and London.]



THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE windows of almost all the shops along Fifth Avenue have been filled with rare porcelains and potteries in honor of the Dana sale. For years the dealers have been buying much and selling little; but now they evidently think that the tide is about to turn. The success of the great sale—the most important that has taken place in America—has excited their hopes. Collectors from all parts of the United States attended it, or sent orders; and many who were disappointed will, it is believed, turn to the dealers, in whose stores they will find a still larger collection of rarities from which to choose, and, generally speaking, at prices more moderate than those that ruled at the sale.

THE picture dealers, also, are profiting by the renewed activity, consequent on the sales and the exhibitions that preceded them. "Our rich men are so absorbed in business," says one who counts many millionaires among his acquaintances—Mr. L. C. Delmonico—"that no ordinary exhibition of pictures will, as a rule, lure them away from their offices. But they went in scores to see the Stewart and Dana and Fuller exhibitions, and were reminded that there is such a thing as art in the world." Their attention once drawn to the subject, their eyes have been opened—and their purses.

THE Stewart sale, by the way, shows that the prevailing war talk has not prejudiced our people against Spanish art, nor against the color and vivacity of the life which it reflects. There hangs in Mr. Delmonico's gallery what may be called an epitome of both, in the shape of a palette which has belonged to the artist Benliure, and which he has painted all over with little sketches and memoranda in oils. There are a bull-fight, children playing with a poodle, a scene from a carnival, a pretty young mother with her child, a spray of moss-roses; and over all floats an argosy of bubbles, sparkling and iridescent. The one example of Benliure at the Stewart sale, a very small picture of "A House at Naples," was bought by Mr. W. A. Clark for \$800.

BUT the most important painting now at Mr. Delmonico's is the superb Cazin, "A Canal in Artois." The canal stretches like an oblong mirror across the foreground, only a few tufts of grass and reeds showing on the hither side. On the other bank is an old farmhouse, whose white chimney and red tiles show above a clump of willows and poplars clad in their rusty autumn foliage; and there are groups of other trees on either hand. Above is a beautiful grayish evening sky. A genuine example of "Old" Crome, a painting of a tree-shaped country road, a charming portrait of a young English beauty, by Madrazo, and a fine Henner, are shown side by side with it.

Is there to be a revival of the fashion for things Japanese? It would almost seem that there is. At any rate, the paintings, by Mr. Theodore Wares, of scenes and people in Japan, which have been shown at Knoedler's gallery, have attracted a good deal of attention—as much, almost, as Mr. Chatrain's portraits, or the miniatures by Mr. Baer and Mr. Turrell. And the interest is mostly in Mr. Wares's subjects—in the little houses and gardens with their lotus ponds and rockeries, in the waiter-girls, wistaria arbors,

and groves of cherry-trees in blossom. Mr. Turrell's miniatures are the exact opposites in color to Mr. Baer's. The latter are all golden of hue, or roseate and warm; the former all in silvery grays and blues. Among the most attractive of Mr. Turrell's works are the portraits of the Countess of Warwick, Lady Lettice Grosvenor, and Lady Wolverton. Knoedler's is never without variety. Along with the two collections of miniatures, Mr. Wares's oil paintings and water-colors, and Mr. Chatrain's portraits, there are fine water-colors of the modern Dutch school. The subjects are the customary ones: a girl with a cow in a woodland pasture, by Ter Meulen; a carpenter at work at his bench, by T. H. Hermans; cows being driven home at evening through a small plantation, by Matthew Maris; quiet pastoral and domestic scenes, calmly and broadly painted, but with that "sensitivity" which is the distinguishing note in modern Dutch art and literature.

THE painting of the Madonna and Child in a rocky landscape, attributed to Piero della



MADONNA AND CHILD. ATTRIBUTED TO PIERO DELLA FRANCESCA.

(Bought by the Louvre for 130,000 francs.)

Francesca, of which we give a representation, has just been acquired by the Louvre at a cost of 130,000 francs. The picture had been offered to several New York collectors last year for 75,000 francs (\$15,000), but was not bought because there was some doubt as to the painter. Mr. Berenson attributes it to Alessandro Baldovinetti. It was returned to France, where it was bought by Mr. Haro for a much larger sum. He desired to sell it to the Louvre, but the authorities would not go beyond 100,000 francs. At this point, the Société des Amis du Louvre, organized last year, came to the rescue, and provided the additional sum required. But it seems strange that, after waiting a year, the Louvre should pay 130,000 francs for what it might have had for 75,000. Verily, they do not know everything, even in France.

Two gentlemen by the names of Waring and Thompson are, we understand, just now in Washington with a large collection of "Great Masters," which they are trying to dispose of to our rural Senators. It would be to the latter's advantage, if they have serious thoughts of purchasing any of these "masterpieces," to get the opinion of an expert before completing the bargain.

At the Avery Galleries there has been on exhibition a number of pleasing marines and other water-colors by W. T. Richards and Anna M. Richards, and a curious painting in oils by some old Dutch master, in which Mr. George Boughton sees a representation of the embarkation of the Pilgrim Fathers at Delfthaven. The painting, which is not without merit as a work of art, is certainly of the time and country to which Mr. Boughton assigns it, and there is much to render probable his guess as to the subject. The water-colors are largely of the Scottish and English coasts, but also include some very good views in and about Cambridge, Lincoln, and London.

FOR the use of the beautiful impressions of early line engravings after Leonardo da Vinci, from which our reproductions of the "Virgin of the Rocks," the "Mona Lisa," and the "Portrait of Leonardo" in this number have been made, we are indebted to the kindness of Messrs. Keppel & Co.

THE season has been prolific in projects of legislation and plans for organization in the interests of art. There is pending at Albany a bill to promote the purchase of works of artists who are American citizens and domiciled here. It provides that cities of the first and second classes may expend \$50,000 and \$25,000 a year, respectively, in buying American paintings, statues, stained glass, mosaics, and other works of art. The immediate object of the bill seems to be to provide work for the municipal art commissions, who are to pass upon all works of art purchased, as well as for the artists. The bill would work against the interests of the American artists, already named, who prefer to reside abroad, and might prevent the carrying into effect of any such scheme of decoration as that of the Boston Public Library, in which the absentees have had the most important share. In Congress a bill has been introduced appropriating \$1,000,000 for the representation of this country at the Paris Universal Exposition of 1900. Under it the President is to appoint nine commissioners, who are to elect from their own number a commissioner-general and an assistant commissioner-general, at salaries of \$10,000 and \$6000. The other commissioners are to receive \$5000 each. Here, in New York City, a comprehensive plan is on foot to form a union of all the artistic societies, building trades associations, real estate organizations, and the like to form a joint committee on legislation for the purpose of helping or hindering the passage of such bills as may seem desirable. It is to be hoped that something really useful will result from all these efforts. Mr. Arnold W. Brunner and Mr. George Keister, who have this last movement in charge, think that it will bring about a concentration of energies, now wasted by being exerted separately and at different times, and that it will give us creditable docks, handsome bridges, beautiful parks and driveways, and promote "in every possible direction the beauty, comfort, and attractiveness of the city." May the realization of this come true.

THE departure of Mr. Augustus St. Gaudens, who has given up his New York studio to make his home in Florence, has brought out much unfavorable comment upon the present condition of art in the United States. The "art atmosphere," that mysterious thing, does not, it seems, exist here. It is necessary to go abroad to be in the "art movement." There is too much "politics" in the securing of commissions. Artists are too much engaged in the fight for lucre. Living is too dear; inspiring motives are lacking; patrons, when they appear, are too apt to be meddlesome and exacting. Doubt-

less, all these things (if we understand them aright) are in a measure true. There is less general interest in art here than in Europe. There artists and art-lovers are sufficiently numerous to form a society apart; new ideas are stirring; one learns something every day, and each fresh effort is appreciated by a public which understands the artist's aims and is in sympathy with them. It is also true that much of an artist's time here is wasted in "making himself known" by means entirely outside of his art. But strenuous efforts are being made to do away with the worst of these evils. The frequent exhibitions held by the art societies, by individual artists, clubs, and dealers are educating our public; and the worst of the little wire-pulling cliques, social and political, will find their occupation gone when each large city has its competent art commission, and the National Government learns to listen to expert advice in the matter of public buildings and statuary. As for motives for pictures and statues, there is no end of them; and by and by, when artists form art colonies here, as they do in London and in Paris, they will be able to live more cheaply and better.

* *

As a matter of fact, Mr. St. Gaudens has long contemplated the move which he has just made, though his putting his plans into execution this year was somewhat of a surprise to many of his friends. He is not the first American sculptor who has lived and wrought abroad. Story, Ball, and Crawford have preceded him. Of our living painters, Whistler, Sargent, and Abbey have done most, or all, of their best work in exile. St. Gaudens has worked for eighteen years in his Thirty-sixth Street studio, and has earned an outing. He leaves behind him many fine works, including the Farragut statue in Madison Square, the statue of Peter Cooper in front of the Cooper Union, the equestrian statue of General Logan in Chicago, and the Shaw monument in Boston. He has now in hand, and will complete in Florence, a statue of General Sherman for New York, one of Lincoln for Chicago, and the memorial to Phillips Brooks, and some large decorative bronzes for Boston. The last are intended for the entrance to the Boston Public Library.

* *

If the lack of an "art atmosphere" helps to drive our most successful artists away from New York, the presence of an atmosphere laden with coal-dust is said to be driving collectors out of Chicago. The Public Library of that city is so ventilated that all the air passes through water, and leaves its dust behind, and takes up instead a needful charge of watery vapor. But this plan is, we suppose, too expensive to apply to private libraries. Very dry air is almost as bad for the bindings of books as dust or coal-gas. It dries the paste and cracks the leather. It is bad for paintings, too. Not long ago, Mr. Charles T. Yerkes had to remove his magnificent gallery of paintings from Chicago to a new palace on Fifth Avenue; and now Mr. James W. Ellsworth follows suit. Mr. Ellsworth has a small but very well-chosen collection of paintings, to which he added the other day, at the Fuller sale, the fine Troyon, "Cows in the Pasture," for which he paid \$22,000. His Chicago house, on Michigan Avenue, where he will continue to reside part of the year, contains treasures of old tapestries, porcelains, and curios, much of which will, doubtless, remain there. But his most precious belongings, including his books, will be brought to his new residence in New York. The library is not large, but it contains many rarities, chief of which is the only copy of the Mazarine Bible (printed by Gutenberg) that is in private hands, for which he paid the sum of \$14,000.

THE LONDON LETTER.

PRICES THAT WOULD HAVE SURPRISED SIR HORACE WALPOLE—HOW THE QUEEN TRAVELS WITH THE ROYAL PLATE—LAWRENCE'S PORTRAIT OF "LADY PEEL"—A MASTERPIECE THAT WAS NOT IN THE W. H. STEWART SALE—THE LOUVRE AND ITS NAMESAKE.

HORACE WALPOLE, in one of his published letters, complained that "Sir Joshua gets avaricious in his old age; my picture of the young ladies Waldegrave is doubtless very fine and graceful; but it cost me 800 guineas." What would he have said if he had been told that one day a mere engraving of the picture would bring 300 guineas? This is what actually happened last week at Christie's. By the way, I do not think that it is generally known that all three of the beautiful sisters were to have become brides in the year (1780) that Reynolds painted the group, but that the engagement in each case came to an untimely end.

Walpole, according to Mr. Cosmo Monkhouse, was "mistaken" as to the price he said he paid for the picture in question; for 700 guineas, which Reynolds received for the great Marlborough painting, was, according to that critic, the largest sum that he ever received for a portrait group. If Walpole found 800 guineas an exorbitant price for "the Ladies Waldegrave" in 1780, what would he have said if he had been told that in 1894 Lord Carlingford would give £14,000 for it? This is said to be the fact. The so-called "record" price of 11,000 guineas, paid by Mr. Charles Wertheimer, a retired London dealer, for the "Lady Betty Delmé and her Children," was only the auction room "record" bid for a picture.

When Her Majesty the Queen drove from Buckingham Palace, on her way back to Windsor Castle, after the Drawing-Room, the other day, many persons who saw the procession were curious to know what was in that mysterious vehicle that looked something like a "black Maria," and was driven by postilions in queer-looking, last-century liveries. It contained the royal plate, and was accompanying its owner back to Windsor. Of course, I don't mean all the plate belonging to Her Majesty, for that is valued at £1,750,000 (about \$8,750,000), and it would require several such vans to carry it. Why, there is one dinner set alone, of pure gold, which dines one hundred and thirty guests; and in another set there are four hundred silver plates. Then there is a wonderfully chased silver wine-cooler, big enough to seat two persons quite comfortably, besides a lot of golden trophies and huge pieces for the sideboard—some captured from the Spanish Armada; a score or more gold shields, mounted on scarlet, which are displayed on the walls of St. George's Banqueting Hall on state occasions; a peacock of precious stones, valued at £20,000; a tiger's head from India with a solid gold tongue and diamonds for teeth, and I know not what besides. Which, if any of these treasures of the goldsmith's art, that ugly-looking van in the procession contained I do not pretend to know. But I guess that it could not have been only the spoons and forks that Her Majesty and her court had been using at Buckingham Palace during their two or three days' stay in London; for, of course, she might easily have taken those to the station with her in a travelling-bag.

The "Portrait of Lady Peel," by Lawrence, which the present bankrupt and degenerate scion of that historic house has spirited away with fifteen other pictures, but which, at the instance of the family trustees, he has been called on to produce in court, is one of the very best of the portraits by that famous artist. It was painted and exhibited in 1827, the brilliant period of his "Lady Gower" with her fair haired little

daughter, Elizabeth (minus one shoe and sock), upon her knee, and the no less familiar "Lady Dover" with her eldest son in her arms. The "Lady Peel" is the well-known three-quarter length of the standing figure of a richly attired and comely woman, shown full face, with the stiff curls of the period relieved against a broad-brimmed felt hat, from which a streaming feather falls on each side down to the shoulders. She wears a heavily fur-trimmed cloak, but her dress is incongruously open at the bosom. Lawrence is said to have painted this picture in emulation of the celebrated "Chapeau de Poil" of Rubens, but it is difficult to see any notable point of similarity, except that the model in each case wears a broad-brimmed felt hat.

Reading in the New York papers that the highest price realized at the sale of the William H. Stewart collection was \$42,000 (for Fortuny's "Choice of a Model") reminds me that a few years ago there was a picture privately sold out of the collection which would probably have brought a much higher price than the Fortuny if it had been included in the sale. It was Meissonier's "Petit Poste de Grand Garde," a panel only five inches high and fourteen and a half inches wide; it is dated 1869. Four hussars have alighted from their horses, which remain bridled under the trees, and are smoking and talking. One of them holds his horse by the bridle, and has his face turned toward a picket-guard in front of him. Another picket is posted upon a rise of ground, and a fourth is on a height at the right. It was one of the famous group of Napoleonic pictures by which Meissonier was represented at the Vienna Exhibition of 1873, which the "Tageblatt" called "the constellation of seven stars of the Fine Arts Gallery."

It was curious that Mr. Stewart should have parted with what was considered by many connoisseurs as the "clou" of his collection, but the \$40,000 he was offered for it was, no doubt, a temptation. It went to the famous gallery of Mr. Chanchard, the Parisian millionaire of the "Magazin du Louvre," who, it is said, had to pay \$50,000 for the picture, for it filtered through the hands of several dealers before it found its way to the Avenue Velasquez. The transaction took place within a year after another great French picture—"The Angelus"—reverted from its American owner to the possession of a Frenchman. As it is well understood that Mr. Chanchard has willed his marvellous collection of paintings to the Louvre, there is no probability that either of these masterpieces will ever again be owned by an American.

It is curious, indeed, to reflect on the importance to the world of art thus assumed by the great "bargain" shop in the Rue de Rivoli. It is only a step across the road from the "Grand Magazin du Louvre" to the Louvre itself, and to think that all these years, by its daily sales, it has been quietly piling up this rich endowment of the national art gallery of France!

MONTAGUE MARKS.

LONDON, March 4, 1898.

MR. HENRY W. RANGER, who is rapidly acquiring a high reputation as a landscape painter, has had on exhibition at the galleries of Arthur Tooth & Sons, from February 28th to March 12th, sixteen paintings exemplifying different phases of his talent. Among the more remarkable were a moonlight, with a fine cloudy sky lit by the hidden moon; another, No. 8 in the catalogue, with the full moon reflected in the water of a river or creek; an impression of "Spring," with trees bursting into leaf and white clouds sailing through the sky; and a view from a height of "High Bridge" and the distant city. This last and the moonlight, No. 8, were lent for the exhibition by the owner, Mr. William T. Evans.

THE COLLECTOR.

MR. DANA'S CERAMICS.



HE late editor of *The Sun* began as a collector with that passion for fine single-color specimens which is common to most Americans; but toward the end of his life he became interested in the difficult problems connected with the history of the art, and gave large prices for vases said to have come from "excavations" on the coast of Malabar, and in the islands of the Southern Pacific, where, it is supposed, these pieces were carried by the Arab traders at the time of their greatest commercial activity, in the ninth and tenth centuries. These are mostly celadons—that is, they are covered with a sea-green glaze from oxides of copper. They are hardly distinguishable from those of the same color referred to much later periods, and no one appears to have known much as to their provenance and the circumstances in which they were "excavated." At any rate, they brought little more than other pieces of admittedly later date, but of equal quality. A small brownish bowl, said by its one-time owner, Chan-yen-hoon, Chinese Minister at Washington, to have been exhumed from an ancient burial-place, and supposed to belong to the fifth or sixth century A.D., had a still less favorable reception. It is said to have cost Mr. Dana \$1000, but it was sold to Mr. T. E. Waggeman, of Washington, for \$100. A large, dull, whitish-brown vase, bearing traces of a white glaze, shows evidence in an inscription on its shoulder of having been made during the rule of the Han dynasty, 206 B.C. to 265 A.D. If this can be trusted, it is one of the oldest pieces of porcelain in existence. Mr. Kelekian, a dealer, bought it for \$300. A considerable number of pieces of "clair de lune" (cobalt gray), referred to the time of the Sung dynasty (960–1278 A.D.), brought good but not remarkable prices, except in one instance, the largest being \$470, which was paid by Mr. U. S. Macy for a four-handled vase, about a foot in height. Very good specimens of this color, it is only proper to say, have been produced in Japan in recent years.

IMITATIONS.—Chinese archaeology is a science of the future, and all these very ancient dates must be regarded as mere guesses. Among the porcelains of the Ming dynasty (1368–1620 A.D.) the collector feels himself more at home, yet even here he is liable to be mistaken, as was the late Sir Wollaston Franks, of the British Museum, in regard to one of the vases of this collection, which, on the strength of a seal-mark on the bottom, he pronounced to be of that period, and which, it turns out, was the work of a Japanese potter, Zenguro Riozen, who, about 1804–1817, was permitted to use that seal by the prince of Kii as a reward of merit. Zenguro's piece, a bowl in fine white porcelain, decorated within in blue, and without in coral red and gold, was bought for \$65 by Mr. F. A. Bell, who would probably have had to pay much more if Sir W. Franks's conjecture had been verified, for the coral glaze of this quality is unknown among Ming porcelains. But in cases in which not only seals, but pastes, glazes, and styles of decoration have been imitated, and in which no record has been kept, it is difficult, if not impossible, to correct a mistake of this sort. An expert's opinion is likely to pass without question, and he should be all the more chary about offering it.

SOME PORCELAINS OF THE MING.—The Ming emperors, who were native Chinese, succeeded to a foreign (Mongol) dynasty, after many years of warfare, during which

art suffered. The supplies of fine kaolin and petuntse, the materials of the porcelain paste, had given out, and good cobalt for decorating was likewise unobtainable. The blue and white vases of the time are mostly grayish, both as to ground color and decoration. There is something very soft and pleasing about this coloration, and it has often been copied. But the drawing is sometimes uncommonly bold and spirited, and constitutes the best criterion of genuineness. Judged by it, Mr. Dana had few good pieces of Ming blue and white. The best was a large vase of a grayish crackled ware, with a dragon in pale grayish blue coiled about it.

The frequently imperfect ground was sometimes covered, in another style, with black or green enamel, on which reserved portions were decorated in dull violet or liver color (from manganese), pale antimony yellow, and sometimes a little iron red and cobalt blue. Wares of this sort constitute the celebrated "green family," so called by Jacquemart, and much imitated in later times. Mr. Dana's well-known "black hawthorn" vase was one of these imitations, having been made in the reign of the Emperor Kang-hsi, of the present dynasty, after 1662 A.D. The decoration on this vase is a plum-tree in blossom (mistakenly called "hawthorn") growing among water-worn rocks. It fell to Mr. B. Altman for \$1800. But a few well-informed collectors got good specimens of the Ming wares, recognizable by their peculiar paste and spirited decoration, for very low prices. Among these were Mr. R. B. Cable, of Chicago, who bought egg-shell ware; Mr. J. M. Laffan, of *The Sun*, who bought blue and white, fire-color ware, and Buddhist statuettes; Mr. Thomas B. Clarke, and a Mrs. S. C. Thompson, who secured one of the prizes of the sale in a large blue and white vase, for which she paid only \$155. As taste and knowledge grow, genuine Ming pieces, of real intrinsic merit, will become the most valuable of Chinese ceramics.

THE FLOWERING TIME.—All of the highest prices paid for Chinese porcelains at the sale were for the work of the early years of the present Tsing dynasty, which, so far as our knowledge goes, are in everything but design superior to all that preceded them. They include imitations of all the early styles and colors, and many new colors, such as rose, from gold purple and the soft-fire enamels not used before. Several of a group of fine "sang de bœuf" vases (a rich crimson from copper and gold) brought upward of \$1000 each, Cottier & Co. paying \$2100 for one specimen. A beautiful little "rose soufflé" vase was bought by Mr. Marsden J. Perry, of Providence, R. I., for \$5000, the highest price of the sale. A scarcely less admired peach-color vase went to Mr. B. Altman for \$3600. A yellow vase with a dragon in coral red was bought by Mr. Laffan, of *The Sun*, for \$1000. Mr. Altman bought a turquoise vase for \$3400. Some over-decorated pieces, the result of labor rather than of art, brought astonishingly high prices.

Outside of Chinese porcelains, Mr. Dana had a splendid lot of Hispano-Moresque lusted dishes, which went mostly to one collector, Mr. W. R. Hearst, for prices varying from \$220 to \$800. Some fine pieces of Persian faience sold very well, though not many years ago a purchaser could hardly be found for this sort of ware in New York. A Persian faience plate, surdecorated in Italian enamels, sold to Mr. R. E. Moore for \$1025. A magnificent globular mosque lantern of faience, decorated in the boldest style of Rhodian floral ornamentation, was bought by Cottier & Co. for \$2000, and Mr. Kelekian, who bought most of the Persian wares, secured another lantern, of glass, with Arabic inscriptions for \$810. The total sum obtained was \$114,820.

EXHIBITIONS.

ENGLISH AND FRENCH LANDSCAPES.

AT the exhibition of Mr. W. H. Fuller's pictures at the American Art Galleries, several good and middling landscapes by old English masters were, whether by accident or design, so hung in juxtaposition with examples of the more modern French landscape school that the two might be readily compared. A very fine Constable, "Weymouth Bay," in which there is nothing of the slap-dash manner to which Ruskin objected, was in the immediate vicinity of Daubigny's "The Cliff at Villerville," in which slap-dash is replaced by the synthetic and suggestive handling of the French school. The composition is nearly the same in both pictures. In each case the view is taken from a high point, a little distance inland, and the hilly coast stretches away to the right, dividing the picture with a long, triangular space of sea and sky.

In Constable's painting, most of the ground in sight is ploughed land, forming a succession of smoothly swelling brown ridges, which he has rendered with the utmost truth in a thin and even impasto, carried with hardly a change into the cloudy sky and the sea, swept by winds and shadows. In Daubigny's, the foreground is rough and uncultivated, and is treated in the artist's suggestive manner, which throws it out of harmony with the more smoothly painted distance.

But it must be remembered that Daubigny does not hold anything like the position in the French school that Constable does in the English. A fairer comparison would be one between "Old Crome's" "Yarmouth Beach" and Dupré's "Le Cours d'Eau," in both of which we have an open landscape, in which the sky is the most important factor. The former has now a very mellow golden tone, but is flat and not very interesting, while the latter at every point scintillates with light and color. It were, again, hardly fair to compare a large and important Rousseau, such as the "Charcoal-Burner's Hut," which Mr. Fuller obtained at the Secretan sale, with Gainsborough's "The Market Cart," were it not that the latter is by far a better example of Gainsborough's talent as a landscapist than the larger pictures, "Going to Market" and "Halcyon Days in England," which, though big paintings in oils, have the appearance of rather weak and amateurish water-colors. "The Market Cart" is very different. It has an interesting foreground—some buildings in shadow and half masked by trees to the right; a road winding across a little stream and about a broken, tawny-colored bank; more trees to the left, and near the centre the wagon which gives the picture its title, making its way toward the open country, above which is a fine, cloudy sky. This is treated in the manner of the best Dutch landscapists, broadly, yet with precision, and is excellent in color and effect and suggestion of motion. Yet it is evident that Rousseau had a much more intimate knowledge of nature and a much richer language with which to express it. "The Charcoal-Burner's Hut" is quite as much a foreground study as "The Market Cart," but the principal interest is in the splendid group of oaks, under which the thatched hut is so hidden that, at first, it is hardly distinguishable. It is not too much to say that there is as much knowledge of what nature has to offer and what art can render in this one Rousseau as there is in all the English landscapes in the exhibition. Going back to the beginnings of modern landscape, a comparison of the Michels and the Wilson pictures in the collection—none of them, it is true, very good examples—would lead to a similar conclusion; and if we turn to the more risky Constables, such as "The Lock" and the Turneresque "Lake Windermere," we find that really remarkable painter

only groping after effects which the Barbizon men were the first to actually attain. Constable must take rank as a precursor, not as the first great painter of the modern school.

Of the portraits of the collection it is not necessary to speak, save only of that of "Lady Inness of Norfolk," by Gainsborough, a beautiful bit of painting, absolutely sound and untouched, and a much better specimen of the portrait painter's art than the "Blue Boy," of which most of the daily papers have spoken as though it were the celebrated picture in the Duke of Westminster's collection.

There were several Reynoldses of the sort that one ordinarily sees here—a good "Moonlight on the Yare," very likely by John Sell Cotman, to whom it was attributed; a good example of Thomas Barker, of Bath, notable for its well-drawn masses of foliage; a fine Diaz, a "Pool at Fontainebleau;" Dupré's well-known and much-admired view of "The Open Sea;" Daubigny's attractive "Apple Orchard in Blossom;" a fair Troyon, "Cows in the Pasture," and Rousseau's "Marais in the Landes."

At the sale the "Blue Boy" was retired, the announcement that the owner had put an upset price on it of \$50,000 having been listened to in dead silence. The picture has only lately come into Mr. Fuller's possession. It lay in the shop of a famous London dealer for a long time, and it is said, on good authority, that he refused to give a guarantee with it. The English paintings generally brought less than the French, some of them considerably less than they might have fetched in London. Mr. S. P. Avery, Jr., got the gem of the English part of the collection, Gainsborough's "Lady Inness," for \$5500. The same artist's excellent landscape, "The Market Cart," went to Mr. George R. White for \$1550. The best of the Constables, "Weymouth Bay," sold for \$3050 to Mr. W. C. Loring, and the most interesting historically, "The Lock," was secured by Mr. G. W. Elkins for \$5200. On the other hand, Rousseau's "The Charcoal-Burner's Hut," brought \$36,500, Mr. Berckmans being the nominal buyer; and Troyon's "Cows in the Pasture," sold for \$22,000 to Mr. James W. Ellsworth. The other French pictures, the Michels excepted, brought very fair prices.

MR. DANA'S few but well selected paintings were sold at the same time as the Fuller collection, and were appreciated as they deserved to be. Mr. Berckmans bought the famous Corot, "Danse d'Amours," for \$36,000. Mr. Herman Schaus paid \$20,500 for Millet's "The Turkey-Herder;" Mr. Isidor Wormser paid \$6500 for the uncommonly good Daubigny, "On the River Oise." Courbet's "Seashore" went for a rather low price, \$3300, to Mr. W. G. Elkins; and Ziem's "Une Fête à Venise" and Rousseau's "The Harvest Field" brought \$3800 and \$4200, respectively, the buyers being Mr. Leroy and Mr. S. Bettle. Mr. Dana's fine bronze group, by Barye, a "Jaguar Devouring a Hare," sold for \$3400 to a dealer; and an antique statuette, catalogued as from Tanagra, but really of unknown provenance, was bought for \$590, by some person who withheld his name.

THE final exhibition of the season at the Union League Club will last until the fall. It consists of twenty-five paintings by the late George Inness, and as many by Mr. Winslow Homer. The pictures by Inness include a few examples of his early work in the painstaking manner of the Hudson River school, and several of those broadly generalized landscapes in which, prompted by the painting of the Barbizon school, he has broken with the traditions that bound him at first, and has started out on a path of his own in the direction of greater simplic-

ity of motive and concentration of effect. There is, besides, one of the few paintings in which Inness combined the firm drawing of his earlier style with the atmospheric qualities aimed at, but seldom fully attained, in what we may call his romantic period. The "Winter Morning, Montclair," marks Inness's highest achievement as observer and painter of nature. The bare hill top in the foreground, with its lopped trees and tawny grass and melting snow, and the wooded and hilly distance are not more true, nor more characteristically American than the atmosphere which circulates far and near, limpid but charged with vapor, modifying the local tones to indescribable nuances of silvery gray. This picture, in its painting of delicate, aerial tones, is as "poetic" as those glowing sunsets and dramatic passing storms which have won their way into popular favor.

The paintings by Winslow Homer are also a representative selection. There are two of his pictures of the Civil War, "The Bright Side," negro soldiers sunning themselves in camp, and "Rations," soldiers halting to take their dinner by the roadside. Both of these were painted in 1865. "The Two Guides" and "The Camp Fire," both painted in 1876, are pictures of the Adirondacks wilderness. The latter is a particularly successful study of firelight in the woods at night. "Eight Bells," the captain and mate of a ship taking the sun's altitude, and "The Lookout," a sailor's head and bust, with a background of indistinct rigging and night sky, are the best of a very striking series of pictures of the ocean. Among half a score of very spirited water-colors, "The Unexpected Catch" and "Market Scene" in the Bahamas are pre-eminently good. Much credit is due to the owner, Mr. Thomas B. Clarke, for permitting this fine collection of works by two of our foremost artists to remain on exhibition all summer.

THE paintings, pastels, and etchings by Miss Mary Cassatt, which have been exhibited at the Durand-Ruel galleries on Fifth Avenue, should win the artist recognition as the foremost of women painters. There is, indeed, no artist living who might not be proud of some of these pictures. Miss Cassatt has a marked predilection for the painting of robust women and healthy children. She despises prettiness; but though some of her models might be called ugly, all are full of life and vigor, and no one can deny that she makes beautiful pictures of even the more commonplace. Some of the paintings have been seen in New York before, but they are of the sort that improves on acquaintance. Among the most charming is one of a woman washing a nude infant. There is in this picture an exquisite harmony of color in subdued tones of green, gray, and lilac—the colors of the woman's robe and the background—and the flesh tints of the child. Another group of a mother and child is remarkable for the fine modelling of the youngster's nude body. Miss Cassatt paints in an even, diffused light, but in a fairly high key, in which manner, as every student will recognize, the painter's ability to render nature effectively is put to the severest test; but when success is attained, a picture so painted gives a lasting satisfaction. Her pictures are things to live with. Some of the pastels are almost equal to the oils, and the series of colored etchings in flat tints includes many prints that will yet be fought over by connoisseurs.

AMONG a somewhat mixed lot of oil paintings and water-colors shown at the Ortgies galleries on Fifth Avenue were an interesting early work of Gérôme's "A Mountain Road" in Italy, with figures; some good landscapes by Birge Harrison, and examples of Bruce Crane, Walter Shirlaw, and others.

A LARGE number of American paintings, belonging to Mr. Pincus Chock, was exhibited at the American Art Galleries, following the Dana and Fuller sale. There was little of superior excellence, but the collection contained many fair examples of well-known artists. Mr. Kenyon Cox's "Venice," a study from the model for a large allegorical painting, was the most interesting. The florid, auburn-haired woman, who poses as Queen of the Adriatic, is placed against a background of red and gold drapery, Mr. Cox's favorite color harmony. The bold and precise brush-work is in pleasing contrast to the artist's usual manner. Mr. Childe Hassam's very pretty and clever "Parisian Flower Girl" reminds one a little of Raffaelli, in its multiplicity of lines and dots of color, which produce an impression of intense sunlight. There were several excellent studies of still-life, and flowers by the Californian painter, Mr. Emil Carlsen; a number of clever figure subjects by Mr. William M. Chase, Mr. Charles C. Curren, Mr. H. Siddons Mowbray, Mr. Gustave Verbeek, and Mr. Robert Reid, and of landscapes by Mr. J. J. Redmond, Mr. Charles A. Platt, Mr. W. L. Lathrop, Mr. Henry Dearth, Mr. J. Appleton Brown, and Mr. O. C. Wigand.

MR. AUGUST FRANZEN, who, like most of his compatriots (he was born in Norway), seemed at one time to have adopted impressionism with all his soul, has had a special exhibition of his work at the Fifth Avenue Art Galleries, where they were sold at auction February 22d and 23d. There were both figure pieces and landscapes, and while many were treated in the impressionistic manner, others were more quiet and more fully studied. Of the former sort is a glowing "Sunset," "A Summer Idyl," and an over-hot and glaring "Hour of Golden Rays." Mr. Franzen's studies of every-day life among laboring people are mostly of the other sort—conscientious and full of earnest feeling. Among the best of these are "The Lord's Prayer," "Charity," and "Preparing for the Festival." The artist is, at present, too much inclined to go to extremes in color and treatment, but he will undoubtedly select a definite course for himself by and by, and will make his mark.

MESSRS. F. KEPPEL & Co. have just issued a most interesting and highly instructive little pamphlet by Mr. Bruce Horsfall, whose exhibition of monotypes is now on view at their galleries. We give it below:

"For those who do not perfectly understand this method of art expression the following explanation is given:

"The artist secures a polished piece of zinc of the size the picture is to be, and paints upon it with oil or printer's inks whatever he may wish to portray, wiping out the lights.

"Should the subject be one needing more than a couple of hours to complete, a little sweet-oil is mixed with the ink or color. This will preserve the colors soft for days.

"When finished, this painting is transferred or printed from the zinc plate to a dampened piece of paper with the aid of strong pressure—generally an etching press.

"The paper, being wet, keeps the oil from spreading as it would on dry paper, and the color from sticking, while the technique obtained by painting on a hard polished surface remains.

"Monotypes can be made in colors or monochrome, the latter being the more successful, for the reason that the color must be put on extremely thin—one color cannot be put over another, as it would blur in transferring.

"As the name implies, a monotype is a single (an only) print—there can be no exact duplicates made, and each and every one is therefore unique."

LEONARDO DA VINCI.

LEONARDO'S reputation as a great artist, supreme in his way, rests upon a very small number of authentic works. Most of those attributed to him may be ascribed with greater probability to pupils or followers. As a painter he does not appear to have been at all prolific. By far the greater part of his life was given to other labors; he was engineer, chemist, traveller, and cartographer, musician and writer, one of those universal geniuses of the Renaissance whose work it was to extend the sphere of human effort in every direction. To form a reasonable estimate of his genius, one should take into account the circumstances of his life, his extant writings, and his numerous drawings, scattered through many museums, galleries, and libraries, public and private, throughout Europe. Happily, as to the life, we are not now dependent on Vassari's ingenious fables. Recent writers have sifted these and compared them with authentic documents. Photography has multiplied admirable facsimiles of his drawings, and has enabled us, no matter where we may reside, to possess faithful copies of his paintings, lacking in nothing but color. We are, indeed, better informed about him than about any other ancient master, excepting only Rembrandt, as placed before us in the magnificent volumes of Dr. Bode. Leonardo was born at Vinci, in Val d'Arno, not far from Florence, in the year 1452. Brought up in his father's villa, half farmhouse, half castle, he, according to Vassari, early showed the bent of his inclinations by modelling in clay the smiling faces of the women whom he knew. Vassari will have it, too, that the germ of the idea expressed in the strange picture of the Medusa at Florence came from his adding, in play, models of the lizards and other small animals which he found upon the farm to the snaky locks of the gorgon's head embossed upon a shield belonging to his father. The picture has been celebrated in a fine ode by Shelley; but, unluckily, it is, most likely, not by Leonardo at all.

It is certain, however, that as a youth he

must have shown artistic talent in some way; for in 1472 we find him apprenticed to Verocchio at Florence. There was, as yet, no distinction between artist and artisan; and in Verocchio's workshop metal-working, wood-carving, and painting went on side by side. The pupils assisted the master, working after his designs, and painting the less

tion of the Magi" in the Uffizi at Florence. Of the latter picture, Berenson says that "outside Degas we shall not find such supreme mastery over the art of movement." It already shows a well-marked individual style, which distinguishes it plainly from other works of the school and period. This picture was begun in 1478.

In 1488 Leonardo was in Milan. There is good reason for believing that part of the time between these dates he spent in travel, and that between 1482 and 1486 he was in the service of the Sultan of Babylon as an engineer. Some curious manuscript fragments, commented on by Dr. J. P. Richter ("Literary Works of Leonardo da Vinci"), seem to show that part of his work was the opening of a canal to let out the waters of a lake, formed by a landslide, in the Taurus Mountains. The fragment in question (the undated draught of a letter to the Devatar of Syria) gives a vivid account of the cloudburst which caused the disaster, of a conflagration which broke out in the town in which Leonardo was residing, and of the inundation which followed and submerged the surrounding country, together with details of the topographical and climatic conditions which, in that region, frequently produce such tempests. A drawing in red chalk in the Windsor Castle collection answers to this description. The view is taken from a height. In the foreground are low rolling hills and in the plain beyond is a city between two rocky mountains. A bank of rain-clouds stretches from peak to peak across the valley, and above it rise the high summits of a much greater mountain chain in the distance. In his letter Leonardo remarks that the highest

snows, lit by the sun long after the plain and lower hills are sunk in shadow, continue shining through one-third of the night, "like a comet." Another drawing, in charcoal, called "A Deluge," in which the clouds take on curious, corkscrew-like shapes, and the water rushes in foaming cascades down the steep slopes of the hills in the foreground, is, possibly, a sketch from memory or fancy of the same disaster. These drawings, even more than the backgrounds of some of his pictures, show that Leonardo



PORTRAIT OF LEONARDO DA VINCI.

important figures and accessories in his pictures. Another of Vassari's clever stories tells how Leonardo, having been permitted to paint an angel in the corner of one of Verocchio's altar-pieces, so far surpassed his master, that the latter, on seeing it, turned away like one who had received a sudden blow. This, too, is probably a fable; but to this early Florentine time certainly belong Leonardo's pictures of "The Annunciation," in the Louvre, and the unfinished "Adora-



"THE LAST SUPPER." FROM THE PAINTING BY LEONARDO DA VINCI.



"THE MADONNA OF THE ROCKS." BY LEONARDO DA VINCI.



had in him the making of a great landscape painter.

On his return, Da Vinci went to Milan, as we learn from another letter, for the purpose of offering certain military inventions of his to Duke Ludovico Sforza. He remained about fourteen years, to superintend masques and festivities, to lecture on painting at the Academy, to model a colossal equestrian statue of Francesco Sforza, the first Duke of Milan, and, above all, to paint the "Last Supper," one of the world's three or four greatest masterpieces of painting. Some of his notes, still preserved, throw a curious light on his occupations and surroundings while in Milan. On January 26th, 1488, he writes: "I was in the house of Messer Galeazzo da San Severino, to arrange the festival for his tourney. Certain men-servants having taken off their ordinary garments to be costumed as savages, Giacomo (his apprentice) went to the purse of one of them which lay on his clothes, and stole the money that was in it." Again, in the same house, "Maestro Agostino de Pavia gave me a skin of Turkish leather to have a pair of boots made of it. This Giacomo stole, and sold it to a cobbler for 20 soldi, with which, as he afterward confessed, he bought anise-seed comfits." Giacomo is down in the notes for a long list of misdeeds. They also include memoranda of handsome models and horses—he was already engaged upon the equestrian statue—and addresses of the owners of books which he wished to study. Books were still rare and dear, and a printed book was an especial novelty. He mentions "Roger Bacon, done in print," Æsop, Pliny, Albertus Magnus, the Travels of Sir John Mandeville, the "Facetiæ" of Poggio, and the "Lives of the Philosophers." There are short references to books that he had been reading, to the doctrine of Anaxagoras, "that everything can be turned into everything else," to Thomas Aquinas concerning elasticity, to Archimedes and the squaring of the circle. He makes a note of the fact that "Maestro Stefano Caponi, who lives near the fish-pond, has a copy of Euclid 'De Ponderibus.'"

These varied studies, and the experiments and observations that accompanied them, had always some practical aim. His mass of manuscript notes on painting and the sciences connected with it, which filled thirteen manuscript volumes, is almost wholly of a practical nature. As arranged by Richter, it includes notes on the construction and functions of the eye, on linear and aerial perspective, on light and shade, color, the proportions of the figure, the laws of growth in trees and plants, and on pigments and the mechanical part of painting. There are also notes on architecture, sculpture, music, geography, astronomy, warfare, mechanics,

philosophy, and morals, and a quantity of humorous writings, burlesque prophecies, and fables. The latter ingeniously convey his views of life and human nature. The furnace flame, enamored of the candle, leaps out and consumes it. The traveller's joy, not content in its hedge, stretches itself across the path, and is broken by the next passer-by. The great statue of Francesco Sforza, of which there are many sketches and drawings, was never completed. In 1499 the French took Milan; Duke Ludovico was carried off to die in prison, and the invaders made a target of Leonardo's clay model.

Before this, however, he had finished the

After the French occupation of Milan, Leonardo recommenced his wanderings, bringing up for a time in Florence, from about 1503 to 1506. In these three or four years much of his work in oils, now extant, was done. The paintings of the "Virgin of the Rocks," of the "St. Anne with the Madonna and Child," and the portrait of Mona Lisa da Gioconda in the Louvre, and the cartoon of St. Anne and the Madonna in Burlington House, in London, were, probably, all produced in this second Florentine period. Of his great cartoon of the "Battle of the Standard," made in competition with Michael Angelo, only a fragment remains.

Pater, in his essay on Leonardo, comments upon his apparent fondness for backgrounds of rocks and water, and the shadowy atmosphere in which he wraps his personages. These earmarks of his style, the faint light as of eclipse, or "of falling rain at daybreak," the rocks and grottoes decked with maidenhair and cyclamen, and the peculiar type of face, which is the most refined Florentine, have been imitated by many followers. But while it may be hard to say whether such and such a picture is by Leonardo or by some pupil, like Salaino, or later artist influenced by him, like Luini or Sodoma, it is not difficult to point to the works which give complete expression to Leonardo's personal temperament. They are those already mentioned—the "Virgin of the Rocks" and the "Mona Lisa." The latter is so well known through numerous reproductions that it is not necessary to describe it. Though it may be said to be Leonardo's masterpiece of painting, and his most subtle bit of characterization, it is by no means certain that it represents the artist's ideal. There are many more beautiful heads among his drawings, and some of them have an almost equal depth of significance. Pater, in his latter-day English way, reads a dozen different histories into it. He asserts that Leonardo's problem was "the transmutation of ideas into images." The phrase would fit Rossetti



DRAWING BY LEONARDO DA VINCI, IN THE LOUVRE, PARIS.

"Last Supper," painted on the wall of the refectory of the Dominican Convent of S. Maria Della Grazie. This celebrated picture has suffered many injuries, the worst being that it was once almost completely repainted by way of restoration. Yet, even in its present ruinous condition, good judges rate it as the most important of all religious paintings. Luckily, not only has Raphael Morghen engraved it while it was still in a fairly good condition, but there are several excellent copies of an earlier date, and many of Leonardo's own studies for it remain. From one of these, preserved in the Brera Museum at Milan, we reproduce the head of the Redeemer, universally acknowledged to be beyond comparison the noblest ever painted,

or Watts very much better than Leonardo, whose ideas, so far as they were embodied in pictures, were, from the first, pictorial. When he sometimes sought to convey a moral or a political lesson, it was by a rough, grotesque sketch or caricature. He gave little time or thought to such things. And though he delighted in spying into the mysteries of nature, he was in no proper sense of the term a mystic. His effort was to show forth clearly, by the ordinary means of expression, what the mystic is apt to maintain can be perceived only through intuition. It is, doubtless, the fact that his work suggests more than it was intended to express, and on that account may be said to have a mystical import among others. But

"we are too apt," as Berenson says, "to regard a universal genius as a number of ordinary brains somehow conjoined in the same skull, and not always on the most neighborly terms. We forget that genius means mental energy, and that a Leonardo, for the same reason that prevents his being merely a painter—the fact that it does not exhaust a hundredth part of his energy—will, when he does turn to painting, bring to bear a power of seeing, feeling, and rendering as utterly above that of the ordinary painter as the "Mona Lisa" is above, let us say, Andrea del Sarto's "Portrait of His Wife." Leonardo, after a second residence in Milan, in the service of Louis XII., spent some little time in Rome, whither he went as military engineer in the service of Giuliano de' Medici. He does not appear to have produced any work of art in Rome, though he received commissions from Pope Leo X., by whom Raphael and Michael Angelo were already employed. From Rome he returned to Milan, and accompanied Francis I. to France, after the battle of Pavia. The king, who had already acquired some of the works now in the Louvre, made him a present of the little Château de Clon, near Amboise, where he resided with some of his friends for about five years, and there died, May 2d, 1519.

ROGER RIORDAN.

PAINTING IN OILS, OLD AND MODERN.

THE distinction between the modern and the older schools of painting may be made in a few words. It is now the aim of most artists to do as much as possible to finish the picture, if possible, at the first stroke; to dispense, at any rate, with the careful preparation and the slow and elaborate finish often expended on their work by the old masters. At the same time, it is attempted to attain a high key of light in out-of-doors subjects—that is, to paint so that the picture, though lit by the subdued light of an apartment, will convey the idea of actual out-of-doors sunlight. The old masters—Leonardo, Raphael, Titian, and the rest—painted their figures as the models appeared in their studios, and subdued their landscape backgrounds to correspond with the figures. They made careful studies, drawings of heads, draperies, hands, etc., even for their smaller compositions, and laid in the whole subject carefully on the canvas or panel; and they often, Leonardo and Titian especially, kept working on their pictures for years. In fact, it seemed to them the special merit of oil painting that it permitted of this careful finish.

The change was not made at once nor without reason. No matter how correct the preparatory drawing, it is, as a rule, all covered down by the painting. There have been great painters who preserved throughout their work parts of the original preparation, usually those that are shaded; but the effect of transparency in the shadows is attained in this way at the risk of a loss of harmony. It is in general best that the one mode of working be adhered to throughout; and, other things being equal, a painting entirely executed in impasto—that is, in thick color—will be at once more vigorous and more harmonious than one in which the shadows are thinly painted and the lights thickly, unless special pains be taken to blend and harmonize the two methods. Again, no matter how much time and labor is expended on finish, it must go for nothing if the first painting is not all that it should be. Hence, as a painter acquires skill and confidence in himself, he tends to dispense with exact preliminary work, and aims to make his first painting so complete and expressive that little or no after painting will be required.

For students, the most direct method of gaining a result is best, because it is soonest understood and mastered. It is of no use

to overlay a beautifully accurate drawing with bungling painting. It is better to commence with a sketch which gives only the large masses and the general proportions of the subject, and to complete and define the drawing with the paint-brush. If the subject absolutely requires careful finish, that can be given afterward. But it need hardly be said that the judicious student will not attack such subjects at first. He will content himself with such as have a strongly

head is learned better from an old man or woman, with hard and sharply defined features, than from a child or a young girl. And one will learn how to render masses of foliage better from the rugged oak than from our graceful American elm.

A student working alone will, however, need to go about things more methodically than one who has other students or a teacher to criticise and help him. He should be satisfied if he has attained, at the end of a day's



FROM A DRAWING BY LEONARDO DA VINCI.

marked character, big masses and bold outlines, such as may be fairly well represented in a single painting.

It will be seen that the choice of subject leads to a selection of what is characteristic rather than of what is beautiful, as the latter is commonly understood; hence the charge of a preference for ugliness often brought against the modern school. There may be as much character in a beautiful face as in an ugly one, but that of the latter is more easily seen and rendered. The construction of a

work, a recognizable representation of the whole subject, correct in its main proportions and values, no line too long or too short compared with the others, no tint too light or too dark, or much too bluish, or reddish, or yellowish. A glance at the late Frederick Barnard's head of Irving as Mephistopheles in the February number will show what is meant. If this is done, there will be already more or less character. In Barnard's work there is much; but a student may be satisfied with less. Barnard very likely set to

work with his paints at once, without any drawing; but the student will be wiser to block out his subject, whatever it may be, with chalk or charcoal, and fix it with fixative. After this, unless the subject is in a strong light, he may cover down the blocked-out drawing with a thin wash of some transparent brown mixed with a quick-drying varnish, to stand for the general tone of the picture, as Mr. Walker has covered down with a rub of charcoal the ground of his drawings reproduced in *The Art Amateur* for March. If thinned with siccative de Harlem and a little turpentine, this color will dry about as quickly as water-color, and one can use it to strengthen the shadows.

The highest lights—the sky in a landscape, for instance—are next put in, but with the proper colors, and not until the ground tint is completely dry. The work is done with a large brush; and as to form, regard is still had only to the masses. But as to color, the correct tone is aimed at, and if not at once attained, the color is scraped off with the palette-knife, and the artist tries again. The lights in, the darker masses are treated in like manner, and so on to the darkest. If there is much scraping out, it will be impossible to get pure color; therefore, the painter should look well at the tint that he has mixed while it is on the palette, and at the tone in nature which it is to represent, before he puts it on the canvas. If the subject is very brightly lit, one naturally begins with the darks, because in that case these tell the most, and give some hint of the general effect at once.

The first painting is apt to look very rude and lacking in detail and accent. A clever artist will sometimes paint into the wet masses with good effect, but the student should let them work dry before attempting to carry it farther; otherwise he will render the colors muddy and uncertain. Besides, by the time so much has been done, the light will probably have changed so as to make it inadvisable to do more the same day. One works at something else, or takes a walk. The second painting should begin at the same time of day and under the same sort of light as the first. If the light differs much, it is best to wait. It should modify, correct, carry farther what has already been done, having regard, always, to the general effect, not working too much in one corner and neglecting the rest. In drying, the colors first laid may become so dull as to be out of harmony with those used in the second painting. In that case a slight rub of oil or of retouching varnish will bring the "dried-in" colors out. It may not be necessary to completely work over the first painting; but the second should give more of the subordinate masses, more of modelling

by reflected lights and subtler shades of color. If the picture is still not carried far enough to be quite satisfactory, it may be again gone over wholly or in part. After the second painting it may be too rough in places to be easily worked over; but that difficulty can be removed by the use of a scraper.

As the student makes progress, he obtains more and more of what is really important in his first day's work; and unless he is inclined to attempt ideal compositions, he will depend less and less upon over painting, or "finish." In other words, no matter how he begins, he is almost certain to end, if he succeeds, as a "modern." R. JARVIS.



"THE MONA LISA." BY LEONARDO DA VINCI.

By the new method of color photography, invented by Professor Lippman, a picture in the colors of nature may be obtained directly and by a single exposure of the plate. Any sensitive film may be used, provided it be transparent and not granular. It must be backed by a layer of mercury to reflect the waves of light, the effect of which is to pass them twice through the film in opposite directions, and so to render them practically stationary, and to impress their structure, and, consequently, their color, upon the film. The colors thus obtained are said to be true and bright, and to be permanent and not affected by exposure to light.

STAINED GLASS.

FEW arts have had a history as interesting as that of stained glass; and there is probably no other, excepting architecture, of which it is so necessary to know the past if we would properly appreciate the present. With all the brilliant progress made in special directions in our own age and country, we must still refer for guidance and instruction to the practice of mediæval artists. Quite recently, indeed, it would have been difficult to illustrate the essential principles of the art from modern examples. But, thanks partly to the general advance in taste,

but more to the sincere efforts of a few artists, it is possible, now, to point to designs which are as logical as those of the Middle Ages, while modern in spirit, and adopted to modern requirements.

The oldest window glass of which we know belongs to the fourth century A.D. It is thick, uneven, and slightly greenish in color. Leaded glass, of various tones, forming patterns, was used in Roman churches of the ninth century. Step by step other colors were added, and this led to the invention of windows which were veritable mosaics. To these were applied, in the eleventh century, outlines and shadows in black or brown enamel. The artist in stained glass had then at his disposal all the essential means for the production of effective figure-work. Curious details of the practice of the ancient worker in stained glass are given in a celebrated treatise by the monk Theophilus. The glazier's diamond was unknown, and a hot iron was used for cutting, or, rather, fracturing the glass. A temporary kiln was built for each lot of glass to be fired. The old makers had but few colors. Their fine dark blue was at first made with fragments of antique Roman glass vessels. They had copper and iron reds, a good, dull yellow, a purple from manganese, and, somewhat later, a green, probably from oxide of chromium. None of these colors were perfectly even, which was

an advantage, for each piece of glass had some variety and play of color. They did not know how to make glass in large sheets, which also was in their favor, for such strong colors should not be used over large spaces. A general harmonious tone is to be got in glass, as it is in impressionist painting, by making a mosaic of bright colors in small spaces.

In another way, their inability to produce large sheets of glass had a no less happy effect. It necessitated the multiplication of lead lines. Each piece of glass that enters into the composition of a stained-glass window is held to the other pieces next it by grooved



MODERN WINDOW ON OLD LINES. EXECUTED BY MESSRS. HEINIGKE & BOWEN.

leads, which are soldered together. The smaller the pieces of glass the more numerous the leads, and the network of dark lines thus introduced tended to tone down any garishness of color that there still might be. We may say that ignorance was bliss in the case of the ancient glass-stainers. But success is never wholly due to ignorance, and there is abundant evidence that lead lines were multiplied of choice.

Partly, this was in order to give an appearance of construction to the window. It was to form part of an architectural whole, and the designers in this, at least, less ignorant than most moderns, decided to keep their work thoroughly in harmony with its surroundings. Accordingly, most of the mediæval windows are largely filled with glass and lead tracery, following the forms of Gothic architecture, but in a lighter and freer manner. Arched and gabled canopies, crocheted pinnacles, twisted or clustered columns, form a setting for the figures and the diapered or deep blue backgrounds. In our modern work the necessary harmony between the windows and the building is seldom secured. The permanent window, forming part of the structure, is treated as though it were an easel picture, movable at

will. Where any architectural motive is introduced, it is likely to be Gothic if the church be Romanesque, and Byzantine if the church be Gothic. Our architects are somewhat to blame for this. They should insist that the windows be regarded as part of the building, and that the designs for them should be in accordance with its style.

The Renaissance, in the fifteenth and sixteenth centuries, greatly affected the art of stained glass. The decorations of churches became mainly mural, and windows were needed that should admit abundant light, and not be themselves more attractive than the pictures. This at first only gave rise to a new and interesting development of painted glass, much of which is very beautiful in its silvery grays and golden yellows and in the elegance of the lead lines, more suitable, however, for private houses than for churches. But the constant improvements, which have ended in the manufacture of absolutely clear and flawless glass in large sheets, together with other causes, finally killed this branch also, and about the end of the last century the art was practically extinct. When in the height of the romantic movement of the middle of the nineteenth century, architects and others attempted to revive its glories, they found themselves unexpectedly foiled at every step. The only colored glass obtainable was thin, ineffective, and without play or modulation of color. Improvements in the manufacture had been turned to account to secure uniformity, in order that glass, like other things, might be sold by sample. The painters had forgotten the old traditions, and worked much as they might on canvas or on paper, making no allowance for the force of the entering light, which ate away their feeble drawing. The dark lead lines were looked upon as "barbarous," and the aim was to make them as narrow and as few as possible. The result was a long series of failures, which, in fact, is not yet ended.

It was generally supposed that the principal difficulty was with the glass. It was found that the ancient glass owed much of its beauty to what would be imperfections, if transparency and not color were the great requirement. The action of the weather, continued through centuries, corroding and roughening the exterior surface, gave further variety to the color. While some church authorities were causing the removal of the glass thus beautifully toned by time, and replacing it with tame or discordant modern glass, many manufacturers were trying in a very modern way to imitate the material thus destroyed. They employed hammered or corrugated rollers to impress a factitious roughness upon the characterless mod-

ern glass. The product, though known as "cathedral glass," is now little used, except for kitchen and office windows. A more successful attempt was the manufacture of what is called "antique" or "English antique" glass, which has some of the unevenness, the striæ and bubbles of the old material. Latterly, in America, various colors have been mixed or blended; and strengthened by an opalescent body. This has produced a splendid range of colored glasses, not, indeed, very like the ancient material, but at some points artistically superior.

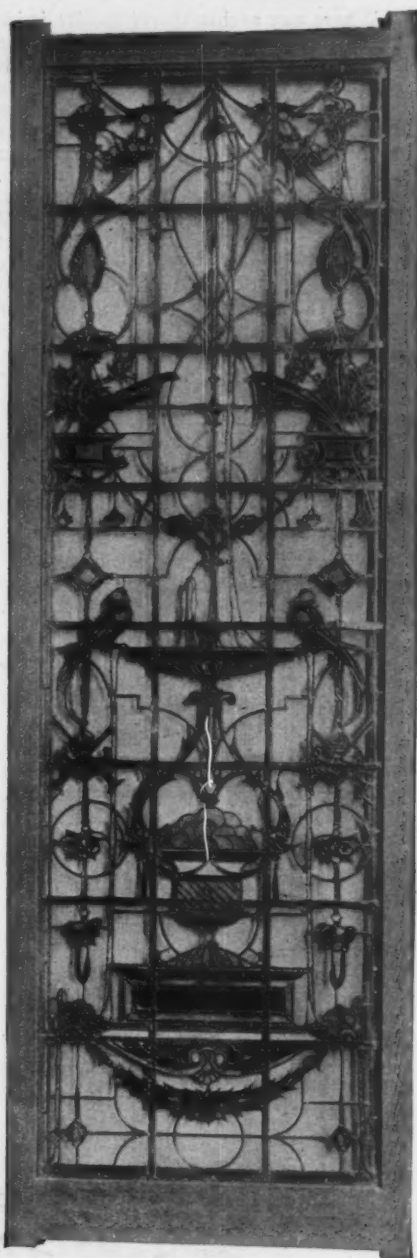
Instead, however, of removing all difficulties, the new material has brought difficulties of its own. So many gradations and combinations of colors may be obtained by manipulating it in the melting-pot, and by moulding it afterward, that clever artists have been led to attempt the full expression of form by the glass alone. But experience has demonstrated the need of the lead lines and of enamel paint in all but small and comparatively simple windows. The accidental play of colors in the glass, so beautiful when seen close by, proves very often ineffective at a distance. In short, the new material, while a decided gain, requires very careful handling. The old rules, instead of being abrogated by its discovery, should be applied with more rigor. The makers whose work is shown in our illustrations have been selected as standing for the essential principles of the art. Mr. Heinigke has travelled extensively, and given much time to the study of the best remaining examples of the ancient stained glass at Chartres, Milan, Fairford, in England, and elsewhere. He has profited by what he has learned in this way, and by the mistakes of his modern predecessors. He is the designer of many important windows in different parts of the United States. The illustrations show his original and spirited use of the lead lines to give interest to a window in ordinary transparent glass; his use of colored glasses in graceful Renaissance forms for private dwellings, and some of his more important church work.



WINDOW IN MR. ROBERT GARRET'S HOUSE, BALTIMORE, MD. EXECUTED BY MESSRS. HEINIGKE & BOWEN.

Mr. J. Alden Weir is well known as one of our most versatile and talented painters. He has for years been a leading member of the Society of American Artists, from which he has recently retired, along with several companions, to found a smaller society having few expenses, which may work for the advancement of art free of all embarrassing financial considerations. The beautiful window for the Church of the Ascension, at Fifth Avenue and Ninth Street, New York, is the first that he has designed, but we may be sure that it will not be the last. The fact of his allying himself with Messrs. Heinigke & Bowen is proof that he distinguishes sound work from bad; and there are indications in the drawing and the placing of the figures of a sense of what is appropriate, which will only have to be developed and strengthened to place him among the first in this difficult and exacting art of stained glass.

The art is not one that can be practised with advantage by the amateur, which is a regrettable circumstance, for the amateur has in many instances done more than the regular practitioner to infuse new life into the decorative arts. But stained glass, for full effect, requires to be on a large scale. Small windows for private houses give no idea of its capabilities. The true artist will not attempt the full treatment of the figure or of any important motive in a window of small size. Stained glass is a mosaic, and, compared with marble mosaic, the pieces are relatively large. The scale must be correspondingly large, and the work must be viewed from a distance if anything approaching realism is aimed at. Again, the full strength of color of which stained glass is capable can be used to advantage only in a large window. In our parlors and sitting-rooms it has an effect as overpowering as that of a great organ or a full military band would be. To see stained glass at its best, one must see it shining through the gloom of a great cathedral, high up at the end of the pillared nave. There its rich purples, blues, and crimsons gleam like colored light. Its golden architecture and vigorously conventionalized figures seem to belong to another world, and unite with the tones of the organ and of the choir in a blended harmony of sound and color. But such a window is an important undertaking, considered financially. Its actual cost in materials and labor may be thousands of dollars. Even less than in other arts can success be expected without much practice. The appearance of the work when in place is greatly affected by the light. The window that may be rich and brilliant in a north light or in a foggy atmosphere may look weak as oiled paper if the sunlight passes through it. The best modern English work, which looks well in the moist, English atmosphere, usually has a feeble appearance in our more brilliant light. On the other hand, very darkly toned glass may get so much light on the inside from other windows as to kill the light coming through it, and in that case it will appear absolutely opaque. These and many other conditions must be taken into account by the designer, who must gain his knowledge of how to meet them from a costly experience. Lucky for him if he can study others' blunders and avoid them; but, in any case, he is sure to make some of his own. He must, therefore, be a capitalist, or be backed



WINDOW FOR MR. GEORGE GOULD'S LAKEWOOD HOUSE. EXECUTED BY HEINIGKE & BOWEN.

up by capital. He must have large and roomy quarters in which the different operations can be carried out. There must be a draughting room for making the full-sized cartoons and working drawings, the latter to be cut into patterns for each separate piece of glass; a workshop with tables on which the glass is to be cut and leaded; heavy slanting sheets of glass on which it is to be painted; a kiln to fire the painted portions; a full stock

of colored glass from which to select, and arrangements for showing the work while in progress as nearly as possible in the same light as it will be in when put in place. In another article on "Painted Windows," which we shall publish in our next issue, the reader will find some account of what it may be possible for him to attempt without these costly means and appliances, and without running the risk of a ruinous failure. The object of this writing is to point to the fact that the art of stained glass, in the larger sense, has its own capacities and limitations, well known to the ancient workers, and which the more earnest of our modern artists are only now beginning to understand and observe.

R.

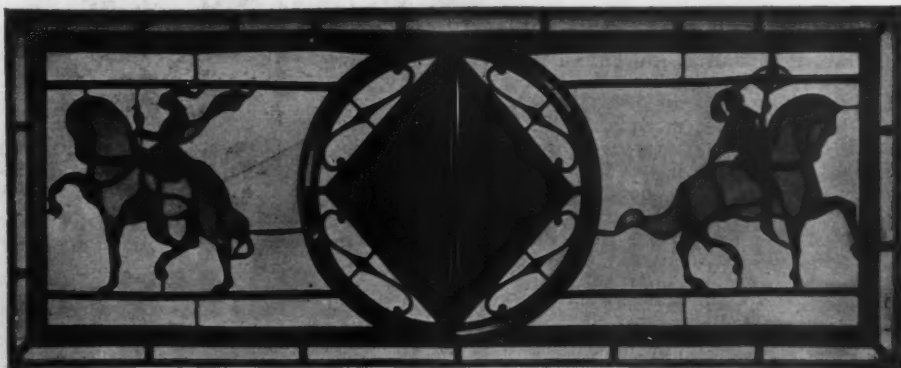
NOTES ON FLOWER PAINTING.

ROSES, CHRYSANTHEMUMS, AND LILIES.

A DOUBLE rose of any variety is one of the most difficult of flowers to paint satisfactorily. Its forms, it need hardly be said, are extremely rich and complicated, and its color, apparently simple, is really such as to try the ability of a clever colorist. Each curved petal would form a study in gradations even if it were opaque; but it is semi-transparent, and changes tone as it reflects or transmits the light; and the light which it transmits is again reflected from parts of the other petals near it. To render all this, you have little but Rose Madder, dark and light, and the other madders. But a very little Cobalt may be added in the coolest tints, and a very little Vermilion or Cadmium Orange in the warmest. The foliage can, as a rule, be rendered with Prussian Blue and Yellow Ochre. In the young shoots, Cadmium should be substituted for the Ochre. Sometimes the leaf-stalk, the stipules at its base, and the veins are decidedly of a red tone, which may be rendered with Burnt Siena and a little Rose Madder.

The colors affected by the chrysanthemum, though extremely varied, are not so pure as those of most garden flowers. They are always what artists call "broken" colors, less striking in themselves, but often more harmonious than the others. The reds and purples turn a little toward maroon and brown; the yellows toward citrine. To paint them well is largely a matter of adding the right quantity of Bistre or Sepia, and even of Ultramarine or Cobalt to the warmer colors. There are varieties whose local color is almost pure Burnt Siena, and some for which Yellow Ochre will serve as the base. The foliage is usually of a silvery, glaucous tone underneath, best rendered with Prussian Blue, Yellow Ochre, and Chinese White, with a little Burnt Siena added if the tone should look too cold. For the upper surface, the same colors may be used without the white. The dark stems are often well rendered by Bistre for the shadows, and Burnt Siena and Burnt Madder for the lights.

In painting the Easter lily, use for the shadows Lemon Yellow mixed with Ivory Black. If too green add a little Rose Madder. Or the same shade can be obtained by mixing Cobalt with Raw Umber for the darkest parts and Cobalt with Yellow Ochre for the half tones. For the stamens use pale Lemon Yellow, Cadmium, and Raw Siena; for the foliage, the colors already on your palette will serve in varying proportions, with the addition of a touch of Rose Madder on the stem.



WINDOW IN MR. HARRY WHITNEY'S HOUSE, NEWPORT, R. I. EXECUTED BY MESSRS. HEINIGKE & BOWEN.



PAINTED AND STAINED-GLASS WINDOW. BY H. REIBER. (IN THE MANSION OF MR. W. K. VANDERBILT.)

ST. LOUIS
READING - ROOM
11-11-11

A DESIGNER OF MAGAZINE COVERS.

MR. CHARLES WARDE TRAVER is a native of Ann Arbor, Mich.; but, though young, is already a citizen of the world, and noted, through his decorative designs, in several parts of it. Even as a boy he was remarked as clever with brush and pencil, and his school days scarce over, he set up a studio



CHARLES WARDE TRAVER.
(From a photograph by Sarony.)

in Detroit, while attending the school of art in that city. The World's Fair attracted him to Chicago, where he studied at the Art Institute, and worked for a time in the studio of Mr. F. D. Millet. He next became an illustrator for the Atchison, Topeka, and Santa Fé Railroad, which gave him an opportunity to travel in California and Mexico, and to see the Midwinter Exposition of 1894 in San Francisco. There he was so fortunate as to attract the attention of a well-known Californian philanthropist, who, seeing in his work the germs of a native talent that only needed development, sent him to Munich, where he studied under the well-known German artist, Carl Marr. He is now back from his studies, and is hard at work in a studio in New York.

The work which he has taken up is one which only of recent years has grown into a special walk of art; and even now there are not many who have made a reputation in it. Even before he had left San Francisco, however, Mr. Traver's designs were well known on both sides of the Rocky Mountains. He has invented a style of his own, in which pretty female heads, flowers, and conventional ornament are combined in about equal proportions. His favorite flower, we may say, is the lily, which, attractive but difficult as it is to the decorator, he handles with uncommon skill. We give several of his Easter cover designs on this and the following page. His type of female beauty is as remote as possible from the Beardsley-Bradley ideal. In fact, it reminds one somewhat, by its union of purity and grace, of the work of the old Florentine master, Fra Angelico. His art, we are told by one who knows him well, reflects his life. He might be said to belong to the few who in our times cultivate the arts of design for reasons partly religious. Yet his studio is not an anchorite's cell. He believes in having handsome things about him, and he enjoys the wide prospect which his elevated situation gives him over square miles of city roofs. He intends in future to make New York his home.

In an interview with Mr. Traver on the subject of book-cover designs, he said: "The young designer should acquire a thorough knowledge of the laws of decoration; and a love of the beautiful and a comprehension of harmony are the very essential points. Botany is a great aid, and all plants, including vegetable forms, are available for the designer. Careful drawing is absolutely necessary. Great attention should also be paid to the choice of design for the different magazines. The month in which the design appears should also be taken into consideration. Many of the flowers symbolic of their season, such as the lily for Easter, holly and mistletoe for Christmas, the apple-blossom, daisies, and roses, suggestive of spring and summer, poppies, chrysanthemums, and grapes, of the autumn, should be studied. The student should also make a careful study of animal life, giving much time to the drawing of birds, fishes, and insects, and as a finishing of this education, he should enter the life class in a good school.

"In the sketching as well as the painting of a book-cover, tools suitable to the work are an absolute necessity. The book designer requires a good set of drawing instruments, an amber triangle, an amber edge T-square, several sizes of drawing-boards, the best of English sable brushes, and several good pencils, Higgins' water-proof ink and Chinese white in bottles, a stick of Chinese ink, Faber's sponge and type writer, erasers, several china slabs, and the best oil and water-colors. For designs drawn in black and white I use English Bristol-board, with Gillott's coarser pens for line drawings, and Whatman's hot-pressed water-color paper with Chinese ink for wash drawings. Of course, there may be other materials probably better, but these are obtainable everywhere. Designs can also be drawn in two or more tints with water-colors. Then, again, many artists produce their best work in oil colors. These mediums require a variety of necessary material which the student will learn by experience. To produce good results in cover-making, neatness is positively necessary, so that with sharp tools, good light, and a firm table, the requirements are simple.

"As a commencement, the student should

make lead-pencil sketches of all the things he wishes embodied in the design. Afterward he should sketch the whole completely, making improvements as he goes on. Then when he is satisfied, the drawing may be carried out in pen and ink, wash, or color, as he chooses.

"Designs should stand out well without being crowded. There should be one domi-



STUDY FOR A COVER DESIGN. BY C. W. TRAVER.

nant feature, which should always be kept in mind. Simplicity is the backbone of good art, and harmony of tones one of its chief qualities. Therefore, the nearer the student comes to nature, the better his work will be. The work of such artists as Mucha, Vedder, Howard Pyle, and George Wharton Edwards serve as models for the student. There are also certain Japanese art books which will prove of great assistance. Persistence is the road to success. The choicest part of any design should be left for the lettering, the top for magazines being always preferable; the type should be clear, bold, modern in style, and as legible as possible without crowding. The less lettering there is the better. A design should be drawn from either one third to a half larger than it is to be when published. This allows for a good reduction, so that the work will come out finer. When the student has produced something that is original, and that has meaning in it, he should work out his idea 'the best he knows how,' being sure that it contains a number of necessary qualities—that it is original, striking, has good composition of line, good motive, and good drawing." Mrs. OLIVER BELL BUNCE.



AN EASTER COVER DESIGN. BY C. W. TRAVER.

DRAWING and painting are to be learned. The actual study is not an affair of feeling or of sentiment; it is, indeed, very much a matter of fact. With this idea in mind, the student is naturally solicitous in regard to the master or school he should choose. First of all, he should be sure to select one who is noted for insistence upon "drawing;" for it must be remembered that good drawing is the foundation of all technical excellence in painting. To a student who intends to study in any of our American schools, and with only a limited time to expend in such a course, it would, perhaps, be well to select one where no arbitrary rule exists of restricting the pupil to drawing from the cast "until considerable proficiency is reached;" for the antique is not necessarily elemental, and the practice of drawing from the life may become a part of a comparatively early course, greatly to the student's advantage.

FIGURE PAINTING.

SUGGESTIONS FOR PAINTING THE STUDY "MARGUERITE," BY W. P. AMSDEN, IN OIL, WATER, AND PASTEL COLORS.

A CANVAS of rather smooth texture may be used in painting this subject. Make a careful drawing in charcoal, and secure the outlines with Burnt Siena and turpentine, using a flat, pointed sable brush. For the background mix Permanent Blue, White, Yellow Ochre, Madder Lake, and Ivory Black. In the middle distance use the same colors, but substitute Medium Cadmium for Yellow Ochre, adding a little Raw Umber in the warmer touches.

The greens here are much warmer and more brilliant than those of the middle distance, and it is these gradations of tone which give the aerial perspective. The colors for the foreground are Light Cadmium, White, Vermilion, Antwerp Blue, Raw Umber, and Ivory Black; in the deep shadow beneath the figure add Burnt Siena and use very little White.

The flesh tints, you will observe, are almost entirely in luminous shadow, with sharp touches of high light. For the general tone mix White, Yellow Ochre, Rose Madder, a very little Ivory Black, and sufficient Raw Umber to give the required warmth; a touch of Vermilion may be added to this local tone in the ears and cheeks, while the mouth shows Madder Lake, Raw Umber, and also a little Vermilion, with Yellow Ochre in the lightest parts. In the half tints and also in the bright lines of high light, more White and a little Cobalt are added, with very little of the darker colors.

The hair and eyebrows are painted with Bone Brown, a little White, and Yellow Ochre, adding Burnt Siena and a very little Ivory Black in the darker touches. In the highest lights substitute Light Red for Burnt Siena, and add more White to the local tone.

The straw hat is painted with Yellow Ochre, Raw Umber, a little White, and Madder Lake for the local tone, adding in the delicate shadows a very little Ivory Black.

The high lights along the edges are put in sharply with a flat, pointed sable brush; the colors needed here are White, a little Pale Cadmium, a very little Ivory Black, and a little Madder Lake.

The local tone of the dress, which is almost entirely in shadow, is painted with a little White, Yellow Ochre, Ivory Black, Cobalt, and Madder Lake. Where deeper touches of shadow occur at the belt, around the neck, in the sleeves, and back of the skirt, some Light Red and a little Raw Umber may be used with the other colors, and all White omitted.

In finishing, add a touch of Permanent Blue and Madder Lake in the iris of the eyes, and use a little of the same with the darker flesh tint beneath the eyes. A little Madder Lake, Yellow Ochre, White, and Ivory Black will suggest the bunch of flowers upon the hat. Do not forget the little bit of blue sky in the landscape behind the figure; this may be painted with Permanent Blue, White, a little Cadmium, Madder Lake, and a very little Ivory Black. The trunks of the trees are faintly suggested with Bone Brown, Permanent Blue, and a very little Yellow Ochre.

WATER-COLOR (TRANSPARENT METHOD).—Select a paper of medium texture, and have it well stretched and mounted before beginning to work. Run a wash of pure water all over the paper, and when dry

draw in the outlines of the figure, tree trunks, and shadows on the grass with a finely pointed hard lead-pencil.

Begin by washing in the general tones of the flesh and draperies; then proceed to the background, etc., allowing the colors in the figure to dry. The whole paper is thus covered, and the washes which are put in on a lighter key at first are gradually deepened and the whole color scheme is thus kept harmonious.

For the flesh tints mix a wash with Yellow Ochre, Rose Madder, a little Lamp Black, and a very little Cobalt. In the shadows deepen this tone, using more Lamp Black and adding a Light Red. In the ears and mouth and cheeks Rose Madder is added to the local tone, and the tint darkened by successive washes of almost pure color in parts.

The hair is put in with Sepia, Yellow Ochre, and Burnt Siena, adding a touch of Cobalt in the high lights, where the wash is very much thinned by water.

ishing the features. Copy as closely as possible the colored plate, and always keep at hand plenty of thick white blotting-paper with which to take out the lights.

Finally, go over the whole with a small brush, deepening the darker touches, heightening the lights, and adding any little detail which may have been overlooked.

For the opaque method of water-color painting add Chinese White to all the colors and use very little water.

PASTEL: A fine velvet paper will be most appropriate to this subject, in which the small features and clearly drawn outlines of the figure and draperies suggest a careful treatment. Draw the outlines of the face and figure, using a medium-soft light red pastel, sharply pointed. In putting in the color, we begin with the background and rub this in with soft crayons, in the following order: Gray Green in the principal undertones; over this, in parts, Blue Green, relieved with lighter touches of warmer greens,

representing the highest lights in the distant landscape. The tree trunks are drawn in with a medium crayon well pointed, using Brown Gray and Black Gray for the local tone. Strike in the high lights boldly with some dark Red Browns and a little Yellow Gray. These latter crayons should be soft. While the greens may be softly blended with the finger, the trunk should stand out boldly with distinct lines.

The middle distance is painted with the same greens given for the foliage, but darker tones of Red Brown and Yellow Grays are rubbed in with the deep Green in the shadows.

The foreground must be light and warm in its general tone, with some brilliant touches of high light put in at the last. The general effect is produced by laying in a warm undertone of light Yellow Green, and upon this foundation we rub in touches of light Blue Gray Green, Reddish Yellow, and pale Yellow Green. Here and there, in parts, are seen a few strokes of pale Cadmium superimposed upon a blue green. None but soft crayons are needed here, and much depends upon the manner in which they are blended.

The white dress may next be studied, and the general tone throughout is rubbed in within the outlines with a warm Blue Gray soft crayon. Over this foundation strike on boldly the yellow white high lights, and add the warm, deep touches of the darker shadows with Red Gray and Yellow Gray combined. The flesh tints of face and hands are carefully laid on with a soft crayon of Pink Gray over Yellow, deepened at the mouth and ears with a soft crimson, the high lights being struck on sharply with a pointed crayon after all is complete. The shadows around the eyes are deepened with a little Red Gray; and Brown Gray is used with this tint for the hair and eyebrows. A touch of warm Blue will give the color of the eyes, while a soft, light Gray may be used for the whites. In finishing, rub together very delicately the different colors, beginning at the outside edge of each plane and working inward. Very little rubbing is required, according to the modern methods, only sufficient to unite the superimposed colors into one generally harmonious effect. In finishing, a sharply pointed hard crayon is used to deepen small shadows, accent outlines, and give additional strength to the forms wherein it may be required. It must be borne in mind that to produce a good result very careful drawing is required.

M. B. ODENHEIMER.



AN EASTER COVER DESIGN. BY CHARLES W. TRAVER.

The colors needed for the hat are Yellow Ochre, Sepia, Rose Madder, and a very little Lamp Black. In the brilliant lines of light at the edges wash in Lamp Black and Rose Madder very thinly over the paper. The pink flowers on top are painted with Rose Madder, Yellow Ochre, and Lamp Black.

As the greater part of the white dress costume is in luminous shadow, we wash in at first a general tone, leaving the paper clear at the edges, where the high lights occur. The touches of deeper shadow in the pleated sleeves and folds of the dress are put in after the general tone is dry. The colors needed for the local or general tone are Yellow Ochre, Rose Madder, a little Lamp Black, and Cobalt. Leave the paper clear for the high lights; use only the lighter colors given above—a little Yellow Ochre, Rose Madder, and the least quantity of Lamp Black to prevent crudeness. The deep shadows of the dress are sharp touches of the pure colors run in with very little water. Use small pointed sables in putting in the folds of the ruffles and skirt, and also in fin-

THE HOUSE.

A SEASIDE COTTAGE.

THE three interiors which we picture this month, together with the architect's estimates given on another page, complete the description and illustration of the seaside cottage begun in our February number. If the reader will refer to the articles that have already appeared, he will find the plan of the veranda here shown in perspective. A large, almost circular space, railed and floored, forms a sort of observation terrace at the corner of the building, and is shown in the illustration beyond the awning and the pillar that supports the balcony. A luxuriant bed of

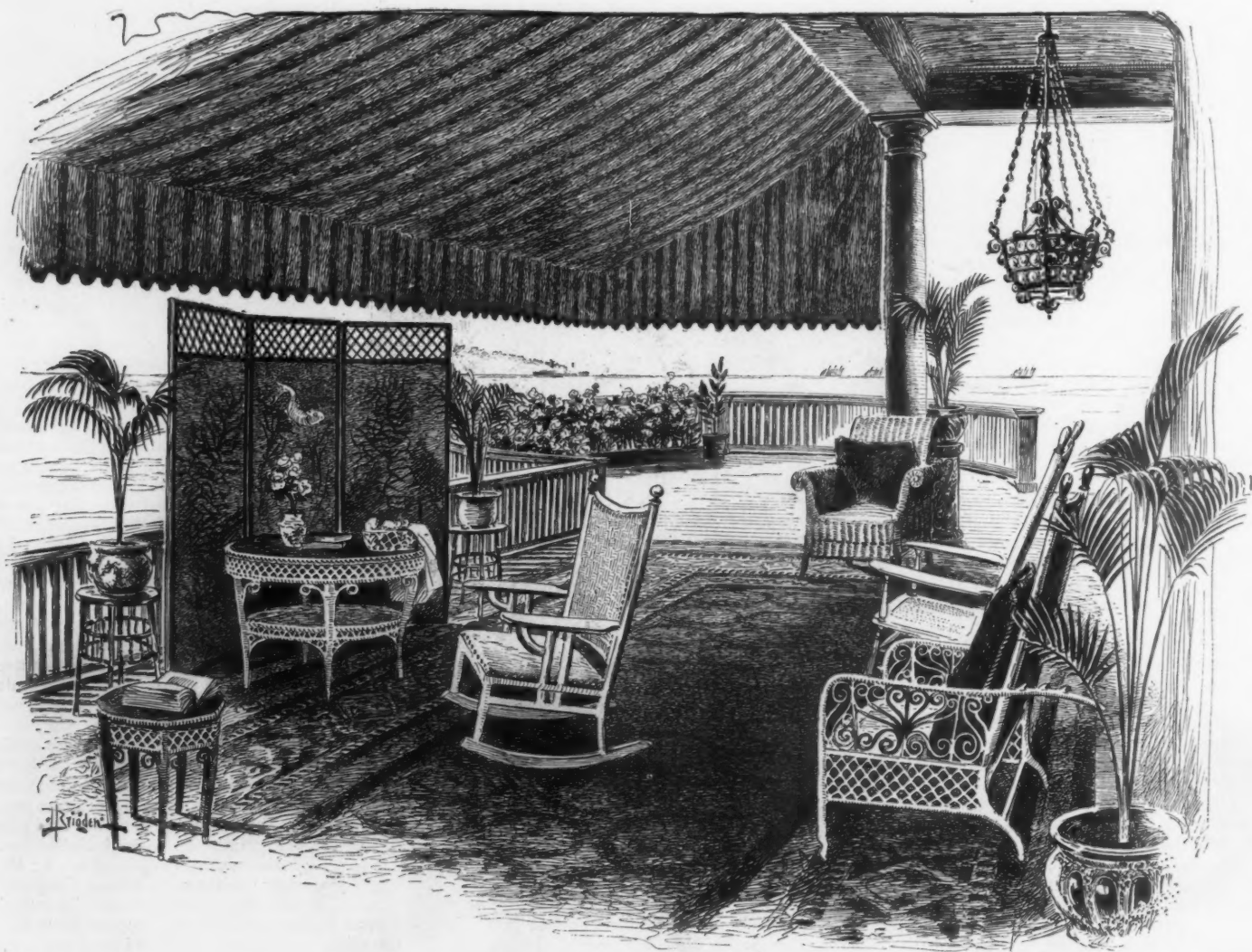
eral effect, while it may be strong in color, should not be too high in key. A hint of naturalistic color may be introduced in the screen, which aids in this purpose; and the painting of seaweeds and fish may be done in the natural colors on canvas or other suitable material of a greenish tint.

In the bedroom this cooler, greenish tone may prevail, and white may be liberally introduced in the bed hangings and curtains, which, being of semi-transparent stuff, have the effect of gray. The seaweed frieze may be stencilled in a darker tone of green on the pale green of the wall. The large rug, which covers the entire floor, the reddish tones of the mahogany furniture, and the bright hues of the cushions on the window-seats will keep the dominant tones of other apartments

PRACTICAL CARPET DESIGNING.

III.—TAPESTRY BRUSSELS.

THE manufacture and treatment of designs for Tapestry Brussels is entirely different from all other grades of carpet. There are two kinds of Tapestry Brussels—a Velvet, in which the surface of the carpet is sheared, and a plain Tapestry Brussels. As the colors on the yarn in these carpets are printed, the treatment of the design, in order to be practical, must be made especially for Tapestry Brussels, and will not answer for any other grade of carpet, especially in those where the yarn is dyed in the tub. In order to become proficient in the designing of Tapestry Brussels, it is absolutely necessary for the



VERANDA OF A SEASIDE COTTAGE. DRAWN BY W. P. BRIGDEN.

flowers fills an opening in the balustrade with a mass of bloom, above which is seen the open sea, enlivened by passing vessels. We have already said why we think that a gay and somewhat striking color treatment is appropriate for a cottage of this character; but in any case no one need object to strong color in an awning, the function of which is to shut out the sunshine, and which must, therefore, be itself in shadow as seen from within. The red and yellow of the awning, however, must be borne up by the decorations elsewhere. The large rug affords an opportunity to do so, without offending the most susceptible. The chairs should be of the natural color of the cane—at any rate, not painted white. The veranda, and, indeed, the house as a whole, should be a refuge from the glare of out-of-doors, and the gen-

in view, and the mantel with its fans and shells and faience clock, and the hanging cabinet with its bits of porcelain, will serve to bring in as much variety of color as may be desirable.

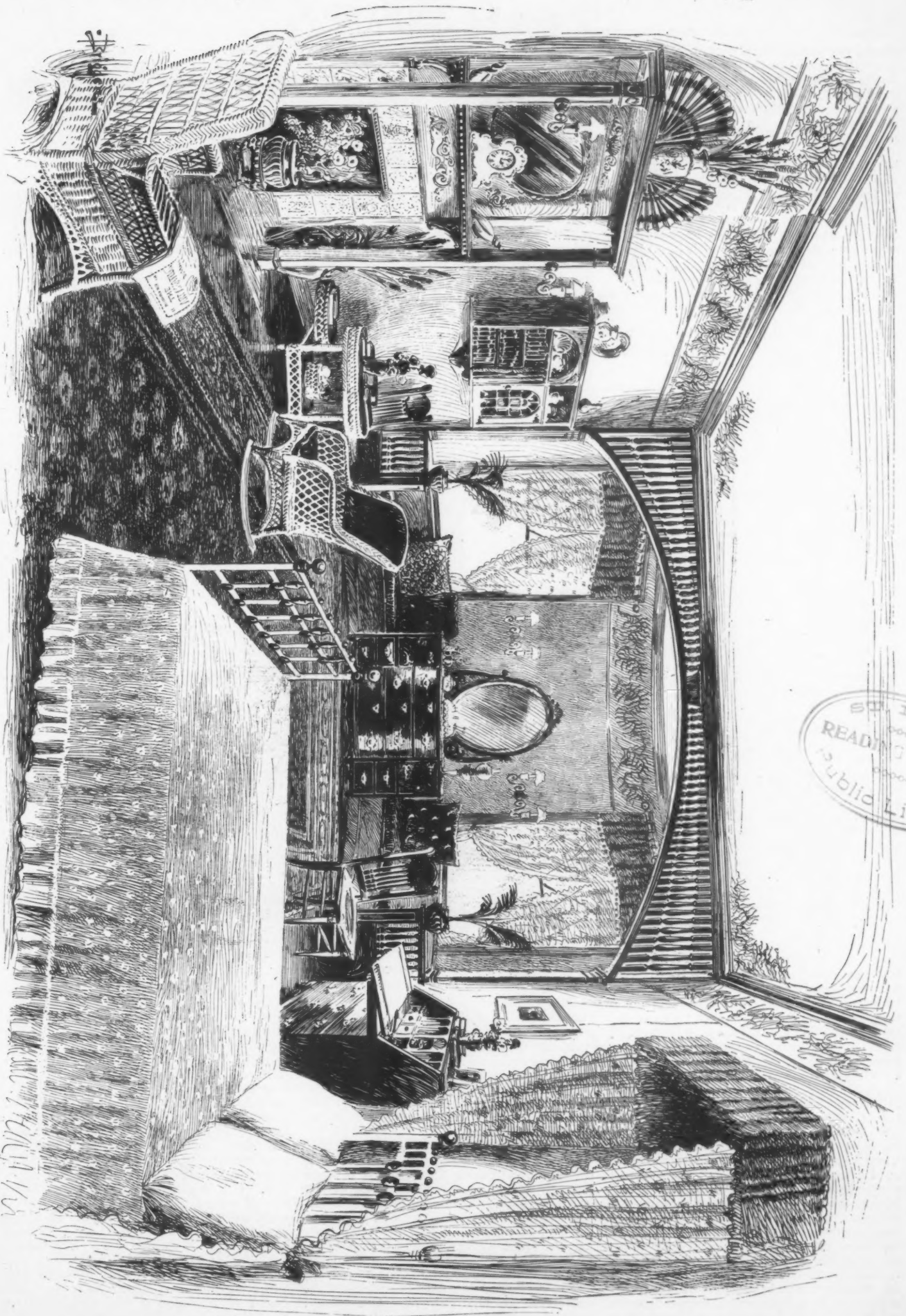
Even in the bathroom the treatment should not conflict with that decided upon for the house as a whole. Coolness, neatness, and plenty of light are desirable, but a little color may be admitted in the shape of rugs, and the flowers and plants on the window-shelf. The walls above the dado may be a very pale sea-green.

THE study of Oriental weaves and of Gobelin tapestries will be of very great help to tapestry painters. When a painted border is not used, various textiles are often applied as bands, buffings, or as drapery.

designer to gain a technical knowledge of the manufacture. He makes a sketch the same as in Axminster, and submits it to the manufacturer. The treatment must be coarser, broader, and the coloring must be much stronger, and less colors used. A Tapestry designer should not have, on an average, more than twenty colors, although some have two and three times that amount. If a sketch is purchased by a manufacturer, it must be put on section paper. The material used in painting the sketch and design is the same as in Axminster and Body Brussels.

The size of the square paper varies, and all manufacturers have a different scale of paper and a different length that they make their designs. So, it would not pay a man to make a design on section-paper, because,

BEDROOM IN A SEASIDE COTTAGE. DRAWN BY W. P. BRIGDEN.



ST. LOUIS
READING - ROOM.
Public Library

should the manufacturer not care for it, he would be unable to dispose of it elsewhere. Most Tapestry Brussels manufacturers have their designers at the mills to put the sketches they purchase on section-paper, for then they are certain that they will be practical.

As I have remarked, a Tapestry designer, in order to be successful, must have a technical knowledge of the manufacture of these carpets. As the colors are a liquid when printed on the yarn, they naturally bleed into one another, and, consequently, the effect produced in the carpet is quite different from what it is on the design. A good illustration, although an exaggeration, of the effect of some colors in printing, might be seen by taking a piece of blotting-paper and dropping two drops of ink an eighth of an inch apart. They will naturally run together and blur out the white, or division, that had separated them. Just so in Tapestry designing, a single check or cord of white between two check or cords of black usually is entirely obliterated in the cloth, and all that is seen is a black blur. Consequently, the treatment of all light colors running in against dark ones is worked exceptionally heavy on the design. Where a designer wants one check or cord of light to show in the carpet, he puts two of light on the paper to allow for the bleeding. This is only in reference to the design running lengthwise. As the threads run lengthwise, the bleeding of colors naturally occurs in the length, and no bleeding whatever in the width. In the designing of a Velvet Tapestry Brussels the treatment need not be quite as broad as in the plain Tapestry. The greatest care and judgment must be used in the selection of designs, as for some patterns the least quantity some manufacturers can make at one time is fifty rolls of carpet, with an average of fifty yards to the roll. So, if there is a streak or some poor shading, the objection appears in every repeat of the design throughout the entire fifty rolls of carpet.

G. M. FAUSER.

The easel which is used by the tapestry painter can be of any style and kind that will hold the panel steady and admit of its being tilted forward to various angles. Very large panels upon stretchers can be used without easels, and tilted by means of a rope fastened to the top in the middle and passed through a hook in the side wall or ceiling. Strips of wood can be nailed to the strainer at the bottom to raise it from the floor. The maulstick can be any slender strip of wood with a soft pad at the end, as it serves to steady the hand in fine details of painting. But in tapestry painting the maulstick is not so much required as in other branches of painting, as the work is mostly done in broad washes.

PYROGRAPHY, OR BURNT-WOOD ETCHING

III.

With beginners always comes the question, "What can we decorate?" The simplest forms of utensils will be the best to begin upon, such as salad-bowls (the small-sized chopping-bowl made of willow), spoons and forks, etc. As these articles come often in contact with water and other liquids, they should be finished with Zaphon Varnish, which is composed of celluloid, and is proof against water and the milder form of acids. Aside from the simple articles mentioned above, there are a great many things that can be had for the asking—maple-sugar boxes, vanilla boxes, baskets (those with wide slats). These things, having served the purpose they were made for, are thrown away. By the aid of pyrography they are given new life, and will be found very ser-

way upon large surfaces, such as friezes. The ground being left the natural color of the wood, the inside of the design is filled in with flat stains or washes in a somewhat crude combination of color. With artistic ability, this color scheme might be used to great advantage. The designs should be moderately small, and lean to the realistic, similar to the high-class Dutch marquetry furniture. These color schemes should be thoroughly thought out, or the tyro will produce effects that are neither artistic nor beautiful. The method of working would be to outline the design carefully, then burn in the background an even tone with the blower.

In this class of work, it must always be remembered that the design should well fill the space, so that there will be very little ground. The coloring should not be done with dyes or stains. The ordinary water-

colors should be used, and these not too moist, or the color will run into the fibres of the wood. With a moderate amount of care the water-colors can be used as freely and with the same effect as in old illuminated work, the only drawback being the porous nature of some of the material, such as whitewood. When water-colors are used upon it, it will be as well to give the parts that are to be colored a coat of thin lacquer. This is made by dissolving two ounces of best bleached French lac in one pint of 95 per cent alcohol. When thoroughly dissolved, the lacquer must be decanted carefully from the lime residue. One application to the wood will suffice to prevent the colors from running. The finish for this class of decoration is two or three coats of best copal varnish, applied with a wide brush. The first coat should be put on very lightly, so as not to disturb the water-colors, and the strokes of the brush must be all in one direction, joining each



BATH-ROOM IN A SEASIDE COTTAGE.

viceable as handkerchief and cuff boxes, paper and work baskets, hold-alls, etc. At most artists' material stores can be found numerous articles in three kinds of wood—whitewood, maple, and sycamore. These include tables, taborets, chairs, hall-seats, linen-chests, picture-frames, boxes, and panels. These are all finished and ready to be decorated.

Many of the minor arts can be combined with burnt-wood etching to produce good effects. For instance, chip carving is made to look more effective when some of the notches are picked out and charred with the blower. Surface carving properly gone over is very pleasing, and much resembles carving darkened by age. The modern Swiss carvers use this combination by outlining the forms of their birds and cattle by putting in the details of the feathers, wings, hair, and so on. In Germany there is a certain form of pyrography being carried on, which is chiefly outline work treated in a broad

other, so as to appear smooth and even, like French polish. Upon this varnishing depends the stability of the colors to resist the action of moisture; therefore, it should be thoroughly well done. The contrast of bright metallic surfaces with pyrography is very effective, especially brass, which, in some cases, can be applied in the form of disks. Brass-headed nails of various sizes, such as upholsterers use, are very effective when judiciously displayed—of course, taking the design into consideration. For instance, suppose we use a design of daisies for a glove-box. A frame of small nails of three sizes, with brass hinges and clasp, will be very appropriate. A large, bold design of dogwood for a wood-box could have corners of repoussé brass or copper as strengthening pieces, brass or gun-metal handles and metal balls for feet. These additions, of course, should not be put on until the rest of the work is finished.

RICHARD WELLS.

THE CERAMIC DECORATOR.

HOW TO BECOME A CERAMIC DECORATOR.

BY FRANZ B. AULICH.

V.

It is fitting that at a time when our country is in a turmoil, and above us hovers the grim demon of war, our minds should be turned from such thoughts by the sweet messengers of peace and hope which are beginning to blossom about us. Let us hope that before this issue of *The Art Amateur* has reached its subscribers the dark clouds of war shall have been dissipated, and the sweet message of peace of the Easter lily indeed be typical of the spirit of the hour. Here in the City of the Golden Gate, where I am writing, the heralds of Spring in the shape of the first wild flowers are already thick in the woods, and the Easter lilies, which I have chosen for my study of the month, have made their appearance, long weeks before they can be looked for in the ice-bound East.

The accompanying flowers would apply very well to a large jardinière. To be effective, they should be painted in a very dark, rich background, and would also look very well if ferns were added to the design. Care should be taken to preserve the crisp drawing in the flowers and all of the characteristic details.

The design, if applied to a jardinière, might be spread out a little in drawing, and more background flowers could also be added. The background should be painted in first. For this, use Balsam of Copaiba in mixing the colors, and have them very moist, in order to keep the color from becoming dry too soon. Use a broad brush in painting the background, and work as rapidly as possible. Where the color is desired heaviest, use a deer-foot blender instead of a pad. In the darkest masses of background color at the bottom of the jar, powder colors may be dusted into the background with a very rich effect. At the top of the jar use Lemon Yellow, Yellow Green, and Blue Green, light.

A good effect is produced by painting a yellow light shining through the mass of flowers and lighting up what might otherwise prove a cold composition. The background should shade down into darker shades of greens, such as Olive and Shading Greens, and Sepia Brown and Finishing Brown and Pompadour Red. Ruby Purple should also be used in the darkest part. To obtain this rich effect of background several firings will be necessary.

Paint in the ferns while doing the background, and such of the flowers, leaves, and buds as are to appear in the distance. Much of the softness of effect, so desirable, is obtained by a careful handling of shadows and flowers and leaves seen in the distance. Good perspective should receive just as careful attention in china painting as in any other medium of art.

For the ferns, use for those in the sunlight Olive Green and Yellow Green. The ends of the ferns sometimes show touches of Pompadour. For the ferns seen in the distance, Blue Green, Light, and Shading Green are used.

The same colors should be used in the lily leaves. For the shadow leaves use Pompadour and Banding Blue.

The buds and half-opened lilies should be

painted a yellowish green. The stems should be laid in with Yellow Green and strengthened with Olive Green and a little Pompadour.

The larger lily, which shows a front view, should be the central flower, and all of the rest be kept subordinate to it. The heart should be of Lemon Yellow shading into Yellow Green. A Gray made from a mixture of Banding Blue, Lemon Yellow, and a little Black and Rosa should be used in shading. The bluish tone in the Gray should predominate. The calyx should be painted green and the stamens yellow, shaded with Pompadour.

The flowers showing a side view should be laid in with a wash of Brown Yellow, shaded near the stems with Alberts Yellow and Sepia Brown. The heart should be greenish and shaded with Gray, and the stamens Pompadour. The flower at the left should be painted in almost entirely in shadow colors.

For the second and third firings the background must be strengthened and the flowers, buds, and leaves retouched.

In order to throw out the white flowers in strong relief, the background should be very rich.

A good effect is produced by the judicious use of a little white enamel on the high lights of the central flowers, just on the edge of the petals. A good white enamel is made from three parts "Aufsetzweiss" and one part of flux.

The powder color in the background should be dusted on when the color is damp. The powder color (preferably Pompadour and some good dark green) should be first sifted through bolting-cloth, and then a soft roll of cotton dipped in it, and rubbed lightly on the desired spot.

Before undertaking so elaborate a design as this, the student would do much better if he made a very careful study of the flowers from nature, but arranged in the same manner. In fact, this rule might very well apply to any flower attempted. You will never be able to successfully paint a flower with which you are not thoroughly acquainted.

Never be afraid to thoroughly blend one color into another. If the first attempt to do this proves unsuccessful, wipe it off, and try again until you feel that you have interpreted to the best of your ability your conception of the subject you are endeavoring to paint.

No one can be expected to do better than his individual understanding permits, but he should so nearly approach his ideal that he himself is satisfied that he can do no better.

Never be content to say, "I can do better than that, but it is done, and must suffice for this time." Be your own severest critic, and never expect a harsh world to approve that which you yourself cannot sanction. Be more merciful in your criticism of others than in your criticism of your own work.

One great advantage to the amateur china painter is that china will bear a great deal of washing. Never fire a poor or careless piece of work. I have heard masters in the ceramic art criticised for having rubbed out their own work. One of the proofs of a great artist is the possession of the ability to see his own mistakes and the courage to remove them.

GOLD AND ENAMELS.

Too much cannot be said or written upon this most interesting form of decoration; but to be a successful exponent of it, one must be a master of the materials. By that I mean, one must know about the mixture of gold he is using—whether it requires a hard or light fire, whether it must be laid on heavily to get the effect, or only in thin washes.

Coming in contact with so many students from remote places, and understanding their difficulties, I have come to the conclusion that a teacher must, first of all, make them understand something of the chemistry of the materials.

China painters, or those who wish to become china painters, are the most credulous lot imaginable—they buy such quantities of superfluous materials, often because it has been recommended to them. This is so regarding gold also. Amateurs waste enough gold every year to keep a whole factory going!

First of all, buy the best gold, and select that which has not much oil in it. It is easy enough to add it if necessary. Then if your piece of china has to be fired twice, cover your handles with a thin wash of gold; then for the next fire add another thin wash. This will be more economical than using the gold heavily for one firing, for amateurs usually put the gold on much too thickly, excepting in instances where there is so little gold in the mixture and so much oil that a blistered effect is the result.

Gold can also be bought in powder form. When using it, add to every pennyweight three drops of Dresden Thick Oil and three of tar oil, with enough turpentine to make it flow from the brush easily.

When larger surfaces are to be covered, you may add a little more oil, if the gold dries before it is blended.

I would advise using a square shader (No. 8) for covering handles or large surfaces, and always rinse the gold out of it on your palette, and put it away flattened out square, not rolled into a point. This brush is a great favorite of mine, and pupils think there is a special charm about it. There is; but the reason is that it is always put away very flat, ready for use next time. This may seem unimportant, but, on the contrary, you will save your gold by using it.

There will be occasions when only one firing for paste and gold seems necessary. I frequently do this, but I am careful that my paste is quite dry, and I then use less oil in the gold. It is more a question of oil than anything else. But any of these cheap mixtures of gold, where there is more oil than metal, will only "stew" with the paste, causing both to brush right off the china after the firing. That is what I mean by thoroughly understanding your material.

For table service, there is no more beautiful decoration than gold and enamel. One tires less of it, and even a beginner can make something beautiful and useful right at once by using simple designs.

I have been very much interested in the Russian china—something new—of late, for even at the World's Fair I do not remember seeing anything of the kind. It has much the effect of thin, transparent enamelling on gold or silver, and is extremely rich. Geometrical designs are used, outlined with raised

gold, and the spaces are filled with gold, color, or enamel. These designs are very characteristic. Persian designs done in the same way are very charming, but unless your drawing is very accurate, do not attempt to go on with the work. This style can be frightfully overdone, and in that case it would be very offensive. Enamels and gold must be used on china with refinement and taste, not lavishly or carelessly.

To obtain that rich, soft, smooth effect of plain gold, fire lightly after the gold has been burnished, then burnish again.

Any good preparation of gold will look like the metal itself, and not bright, like copper. I prefer not to burnish the gold of plain surfaces too much, merely to give a rich effect without shining; but for the edges of plates, which should be quite bright, I use an agate burnisher.

I would advise the decorator to make continual experiments, for the combination of gold and enamels is inexhaustible.

ANNA B. LEONARD.

SUITABILITY OF DESIGN.

II.

If we give ourselves the luxury of a special service for the breakfast-table, it would be a pretty idea to choose such flowers as suggest the freshness of the early morning—sweet-peas or morning-glories, white or Alsike clovers, ferns and grasses, or the blossom and seed heads of lettuce—and all may be arranged in semi conventional



manner on the borders, but painted with fidelity to nature. Because a plant is partly or wholly conventionalized, there is no reason that it should be made ugly.

The five-o'clock tea-table is a plaything anyway, and may carry out any pretty fancy of the owner, or may be a harmonious combination of oddities; but the dinner service should be solid and substantial. Purely conventional forms seem particularly adapted to the borders of dishes which hold or from which we eat our hearty food. These decorations can be done either in gold or monochrome or in quiet colors, all subordinate to some general scheme, on white or tinted ground, but in all cases leaving the centre that comes in contact with the food undecorated.

If we are in search of new motives, we may find in the vegetable garden plenty of material that will conventionalize admirably. Peas and beans are in many varieties, and the wild members of these families are often of beautiful growth. A potato blossom would be recognized by very few, and if it were not for the unpleasant association, the blossom of the onion and chives would rank with the favorites of the flower garden. I would not advise painting ears of corn or beet-root and carrots, although they each have a certain beauty of their own. But the leaf and blossom of the cucumber and gourd are even more effective than the strawberry and other small fruits, to which no one objects. Such an arrangement for dishes to be used for all meats and wet foods would hold the table together, give greater value to and save the pretty flower and other designs used for intermediate courses, served in such manner as not to soil the plate, from making a harlequin effect of the whole, as if the furnishing of the china-closet were the remnants of several stages of housekeeping, or picked up piecemeal at second-hand sales.



As for articles of personal use and ownership, the choice must suit the individual. For a baby we naturally look among the frail flowers of early spring—single violets and anemones, forget-me-nots, and the little English daisy. Hepaticas and arbutus, our own ox-eyed daisy, wild-rose, sweet-peas, and such plants of woody stems and stronger growth seem a little older; and grandmother will also love the flowers of her childhood, and in the restful, sunny old age, when she once more demands somewhat the care given a child, such simple flowers one would think were in harmony. But let the fulness of growth and lavish color of the gardens and orchid-houses be given to the restless strength and ambitions of early and middle life.

And then the boy will differ from his sister. The puppy of his childhood will grow to be a hound, and game birds and stag and foxes' heads will take the place of his rabbit and squirrels. Rip Van Winkle's little men of the mountain will supplant his brownies, and peasants, monks, and cavaliers, gypsy and Oriental heads adorn his steins and smoking-sets. Conventional and rich ornamental forms in gold and color will do for the few other articles he may find use for. He will probably prefer something more substantial for his writing-table than china inkstands, pen and paper racks, but if you do inflict them upon him, don't decorate them with wreaths of little pink roses. Give him a good, substantial monogram with sober tinting and rich Russian effects in gold and colored enamels. Pine and oak and ripened grain, and the rich and sober tints of autumn leaves for the grandfather will complement the more dainty trifles of his good wife.

On vases and lamps and articles of similar form the designs should be so arranged that



LILIES OF THE VALLEY. BY LEONARD LESTER.

the eye can take in the story at a glance; we may turn it to see other parts, but not to take in its meaning. It is not absolutely necessary to decorate a rose-bowl with roses. In fact, it is rather a piece of presumption to do so, when we purpose bringing the work in competition with nature. Picture-frames should suit the heads they hold. The portly form of a substantial financier does not look well in a wreath of forget-me-nots or lilies of the valley, even though they be the flower of my lady's choice. C. E. B.

GLASS PAINTING—THE METHOD OF SKETCHING THE DESIGN.

GLASS is such a fragile, beautiful ware, so delicate in its glittering transparency, that it is a pure delight to gaze at it. Held up to the light, every tiny shade of expression in the painting shows forth with far more intensity than can be given on the opaque surface of china. All felicities of harmonious colors blending one into another and all telling lines of distinct accent are, therefore, doubly to be enjoyed in this work, its absolute transparency yielding a vivid and unique charm.

But this very quality renders one phase of glass painting less enjoyable than the ever-popular occupation of decorating china; this transparency of the ware makes it very difficult to see clearly an outline sketch for the design, either in pencil lines or India ink.

The eye is unpleasantly taxed in trying to follow such a sketch, and after the firing a ghostly trace of these lines is often seen from the inner, or reverse, side of the glass, giving the effect of a ragged, disagreeable outline, which destroys the neatness and finish of the work.

It is wiser, therefore, not to attempt sketching upon the glass at all, but to arrange an outline sketch on white paper. Draw the design with pencil, using small bands or squares of paper.

When all is ready for the painting, soak the pieces of paper, holding the design in cold water until very wet; then press the paper firmly against the inner surface of the glass until the paper is dry. It will adhere as firmly as if pasted on, and the painting can be rapidly executed over it.

If the design is conventional in character, the drawing can be thus "pasted" on in sections, and the painting executed at leisure. In decorating a bowl or goblet, draw the design on a band of paper, with slits at the bottom, thus fitting the paper accurately against the curving sides of the dish. White or opal glass is often sold in a quality so soft as to make it almost impossible to fire. The German manufacturers, however, produce an opal glass, which fires admirably. Now that we can procure in New York an excellent quality of this glass, the decoration of white globes is becoming extremely popular.

The richest coloring is in vogue for them. Large roses, tulips, lilies, and so forth are used for the designs, and are painted in a bold, free style, with clouded backgrounds behind the flowers. Every particle of the white surface is covered with color, except the high lights on white lilies or other white flowers.

The bowl or standard of the lamp, whether it be of glass or china, is usually decorated in a similar manner. These lamps, with their rich metal mountings, are very decorative at all times, and when lighted at night, the soft, but rich coloring brought out on the globes is particularly effective.

The regular glass colors are employed for this work, which is done much in the style of rapid decorative work in oils. F. E. HALL.





EASTER LILIES. FROM THE WASH DRAWING BY FRANZ B. AULICH.

NEW PUBLICATIONS.

THE MASTERPIECES OF THE PRADO MUSEUM is one of the most important art publications now in course of being issued. The museum of the Prado at Madrid contains a large number of the most valuable works of Velasquez, Murillo, and other famous Spanish artists, and noted examples of Titian, Raphael, Rubens, and the great masters of Italian and Northern art. We have already spoken of the initial volume. Several others are now ready. Among the celebrated pictures reproduced on a scale sufficiently large to show the artist's brushwork are the celebrated "Spinners" of Velasquez, almost universally regarded as his greatest work; "The Hermits," the famous portraits of "Don Fernando of Austria" and "Don Balthazar Carlos," "The Coronation of the Virgin," and the figures called "Esop" and "Menippas." Murillo's "Madonna of the Rosary" and "Rebecca and Eliezer" are among the new photogravures, as are also Titian's "Portrait of Himself," the "Portrait of a Maltese Knight," and his great religious painting, "La Gloria." (The Berlin Photographic Co.)

THE YEAR'S ART, 1898, compiled by A. C. R. Carter, is a concise but very full epitome of matters relating to British art during the year, with notes on art in the colonies and in the United States. It gives many portraits of British artists, small illustrations of pictures from the various exhibitions of the year, notes on museums, picture galleries, art schools, sales, publications, legal decisions affecting art (including a report of the Pennell-Siekert case), an obituary for the year, and other interesting matter. (London: J. S. Virtue & Co.)

THE PAINTER IN OIL, by Daniel Burleigh Parkhurst, proceeds on the assumption that what is most needed in a book on the practice of painting is a statement of principles, and not a collection of recipes. The author very rightly says that "it is not possible to give any one manner of painting that shall be right for all men and all subjects." To say, "Do thus and so," he maintains, will not teach any one to paint. He, therefore, puts principles before practice; and as it is "impossible to understand principles without some statement of theory," a general consideration of aesthetics is placed immediately after the chapter on Materials and before those on Technical Principles and Practical Application. The only trouble with this plan is that it involves an attempt to accomplish in a small volume what should take at least four or five. On the other hand, it may be urged that most students will not read of theory at all unless it be interlarded with something practical. At the great art schools students usually talk over these theoretical matters among themselves in their leisure time, and the few readers among them unconsciously teach or influence the rest. But the solitary student has no such resource, and must gain his information of all sorts from books and periodicals. We, therefore, welcome this little work, especially as it is clearly written and well illustrated, though we are certain that it will give rise to more questions in the reader's mind than it will furnish answers to. We may say that it will make an excellent first book on the subject, to be followed by other reading on special departments; and that it will be as likely to be of use to the lover of art, who wishes to become a connoisseur, as to the beginner in the practice of art who wishes to become a painter. (Lee & Shepard, \$1.25.)

PAINTING ON GLASS AND PORCELAIN, by Felix Hermann, translated from the German by Charles Salter, is a practical work on the colors and coloring processes used in making colored glass and colored porcelain glazes, and in painting upon each. The author, who has gained much of his experience in the Sévres factory, makes one omission of importance, in that he does not describe the American or opalescent glass, though it is now much used in France and England in stained-glass windows. Aside from this, his work is very complete and satisfactory. After giving a short history of glass painting down to the end of the last century, he refers to the glass painting of the nineteenth century as "no daughter of the older art, but an encaustic, petrified offshoot from the art of painting in oils and water-colors, occupying an intermediate position between them in regard to the treatment of colors and mode of application." This is to a large extent true, and our author's remarks are well worth attending to, though it should be remembered that he speaks from the point of view of the chemist and technician rather than from that of the artist. But the most valuable part of the work relating to glass painting is contained in the chapter devoted to the colored glasses, which shows how glass acts in fusion with metals and metallic oxides, and the important effect of dif-



BOOK-PLATE OF E. FITZ-GERALD.

ferent degrees of heat and of gradual cooling on the colors produced. Very useful also is the chapter on the preparation of the colors for glass painting, a difficult subject, owing to the varying degrees of heat needed to enable the flux to combine with the metallic oxide to form the required tint. Many practical glass painters avoid these difficulties by using only one or two enamel colors for shading, relying on the colors of the glass itself for the local colors. This leads to a chapter on firing and one on the accidents that sometimes occur during that process. Much of what is said of the modern art of glass painting applies also to painting on porcelain; but there are many differences. Mr. Hermann, by a careful division of his subject, avoids much repetition, yet makes sufficiently clear what is necessary to be known in each art. He gives very many formulæ; and his hints on the various applications of metals and metallic lustres to glass and porcelains will be found of much interest by the amateur. (London: Scott, Greenwood & Co.)

ESSAYS ON ART, by James Fairman, A.M., contains eleven articles first published in The Pittsburgh Dispatch during the exhibition in the Carnegie Art Gallery, Pittsburgh, in 1897. Mr. Fairman writes on the possibilities of popularizing art, criticises some of the pictures shown at the exhibition, maintains that "art scholars" are more needed than artists, and puts forward notions on "the philosophy of art." Some of these last, we confess, we cannot understand, as where the author writes: "This delicate sense (the color sense) varies greatly in individuals, from a kind of hypnotic fascination to that of insensibility." (Pittsburgh: H. Kleber & Brothers.)

THE QUARTO for 1898 makes a handsome volume in dull green and gold, with a specially designed lining paper and varied contents, artistic, literary, and musical. Among the separately printed plates are a photogravure of one of Rossetti's best works, "The Salutation of Beatrice," a clever etching of a bit of Italian Gothic architecture by F. V. Rurridge, R. E., a good reproduction of a sketch by Max Balfour, "From Northern Heights," and one of Dalziel's fairly well-known engraving after Burne Jones's "The Parable of the Boiling Pot." The most important of the literary contents are a study of "John Addington Symonds," by Charles Kains-Jackson; a criticism of Poe as a theorist—"A Poet's Theory of Poetry," by H. C. Carter, and a critical sketch of "Emerson in the Making," by James Bell. Not the least interesting of the pictures are the head-pieces by Cyril Goldie and Paul Woodroffe. (Brentano, \$1.80.)



BOOK-PLATE OF MARIE S. PETERSEN.

PUNCTUATION is an instructive manual which, as its name implies, is meant to teach punctuation, an accomplishment which might well be given more attention in these days. (Appleton & Co., \$1.00.)

SONG BIRDS AND WATER FOWL, by H. E. Parkhurst. This work should be found of great value to the student, as the birds are given in color, and much instructive text accompanies the illustrations. (Charles Scribner's Sons, \$1.50.)

OTHER PEOPLE'S LIVES, by Rosa Nouchette Carey, is a collection of cleverly told stories of the events which took place in the rural village of Sandilands. A lady goes to spend a few weeks in this secluded spot, and is so fascinated with it that she spent ten years of her life there. She is brought into touch with her humble neighbors by various acts of kindness, which have endeared her to them. Particularly charming is the story called a "Woman's Faith," where the husband, who was a sailor, and supposed to have been drowned at sea, comes back, after enduring great hardships, to the faithful wife, who had refused to believe he was dead, and spent all her spare time knitting socks, so that he should have an abundant supply on his return. (The J. B. Lippincott Co., \$1.25.)

VIVIAN OF VIRGINIA, being the memoirs of our First Rebellion by John Vivian, Esq., of Middle Plantation, Virginia, by Mr. Herbert Fuller. We have here a very stirring historical novel, dealing with the First Rebellion, when Virginia was under the Governorship of Sir William Berkeley. A love story of more than passing interest, coupled with extraordinary adventures and hairbreadth escapes, holds the reader entranced from beginning to end, when all ends happily to the tune of marriage bells. (Lamson, Wolfe & Co., \$1.50.)

LITTLE HOMESPUN, by Ruth Ogden. Miss Ogden has the particularly happy gift of knowing just what will suit her juvenile readers, as her present story will testify. To those who have read "Courage," it will be a great delight to hear a little more of her doings, while the hero of "Little Homespun," a small boy named Brevet, will charm all those who love manly little fellows. (Frederick A. Stokes Co., \$1.00.)

A LITTLE HOUSE IN PIMLICO, by Marguerite Bonnet, is a charmingly told story of child life. We cannot help liking Miss Bonnet's boys and girls, for they are so very true to life. (McClurg & Co., \$1.50.)

LUCILE, by Owen Meredith. This most popular poem of Owen Meredith's is put into a beautiful Edition de Luxe form, and exquisitely illustrated by twelve facsimiles of water-color designs by Madeleine Lemaire. (F. A. Stokes Co., \$4.00.)

THE SCHOOL FOR SAINTS, by John Oliver Hobbes, is a very fantastic story, entirely different from the ordinary novel. The hero is Robert Orange, and his lady-love is Brigit, who is married to a polished scamp called Purfete. All sorts of high political and social lights are introduced into the story. The conversation throughout is brilliant and amusing. We are hurried from Paris to an English by-election, then we are whirled to a Carlist rising in Spain. Taken as a whole, it is a most fascinating story, and we look forward with much interest to the second part of the history of Mr. Robert Orange, which the author promises to furnish us in the near future. (F. A. Stokes Co., \$1.50.)

FROM A GIRL'S POINT OF VIEW, by Lilian Bell, is a collection of short essays on "Men as Lovers" and "Woman's Rights in Love." They have a quaint humor and conceit which make them very attractive reading. (Harper & Bros., \$1.25.)

STORIES FROM ITALY, by G. S. Godkin, are a collection of half a dozen short tales. Captain Douglas Scotti Burlacqua figures in the first four of them, which are supposed to have occurred after the struggle between Austria and Italy, in 1867. They are charmingly written, and will hold the reader's interest from start to finish. (McClurg & Co., \$1.25.)

MEN IN EPIGRAM, by Frederick W. Morton. This is a cleverly arranged companion volume to "Women in Epigram." Mr. Morton has taken his epigrams from all sources. They show man from all points of view—as a hero, a lion, a donkey—in fact, in every conceivable light. (McClurg & Co., \$1.00.)

A DAMSEL ERRANT, by Amelie Rives. The scene of this story is laid in the Forest of Ardennes, and our heroine is the Lady Yovanne de Savare. She is a most extraordinary creature, who hunts the wild boar, and excels in all manly sports. How she is rescued by a knight from the ferocious attack of a mad boar, and how he sucks the poison from a bite she has received from a viper, we leave to the reader to find out. (J. B. Lippincott Co., \$1.00.)

THE CHILDRENS PAGE

EASY LESSONS IN DRAWING.

BY ERNEST KNAUFFT ; ILLUSTRATED BY
CHARLES A. VANDERHOOF.

VII.

HERE is our friend the coffee-mill again. It looks a little more solid, a little more real, than it did in Lesson II. Doesn't it? There we saw only the front view; we could not see the top or side of it, so we were not sure that the hopper was bowl-shaped, or that it was standing in the middle of a square board; it seemed to be right on the edge. This indicates that a single view of an object does not always show exactly what that object is. And so, if you are going to be a draughtsman, you must be prepared to have people look at your drawings and not know what they represent, or at least to have them say, "What, do you mean *that* for a coffee-mill? I do not see any top to it." But you must not mind this, for no one understands how to look at a drawing except he who has studied drawing for himself. You must be content to know that you drew what you saw.

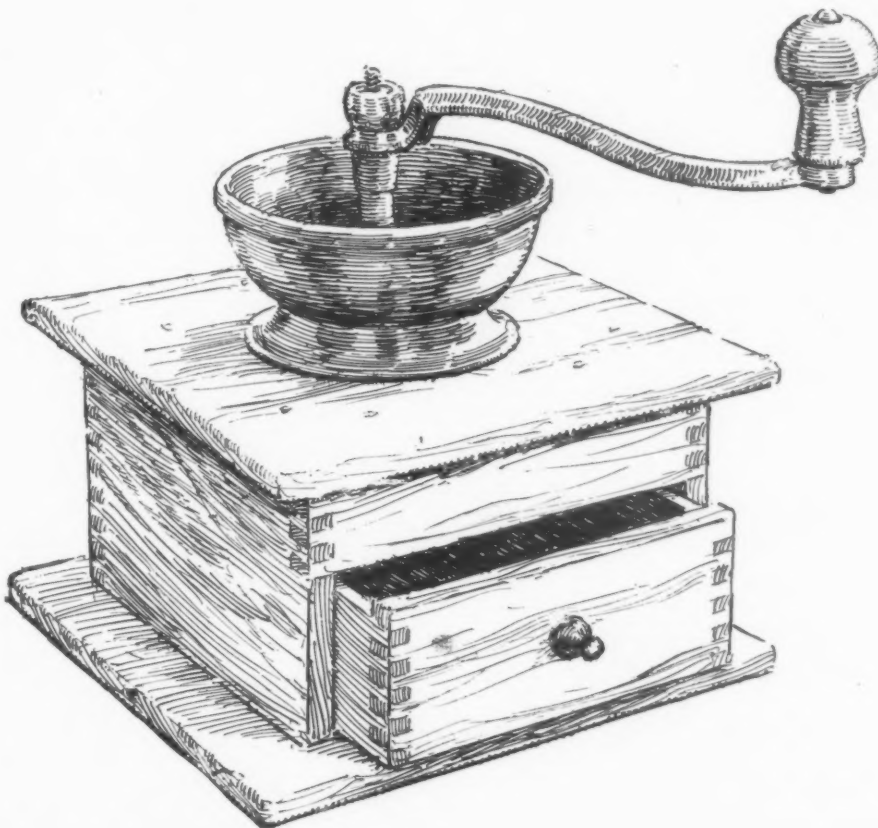
However, we can learn a lesson from the fact that the present drawing of the coffee-mill looks more like the real object than the first drawing did. This lesson is as follows: Although it is well for you at first to draw simple objects and simple views of objects, as the coffee-mill in Lesson II., yet if you wish to study drawing thoroughly, you must learn to draw objects in perspective, where you see two or more sides of the object, so that you may represent them more thoroughly than when one side only is shown. So the view given this month, although more difficult than the previous one, is full of interest for you.

At first you will think it very much the more difficult one to draw. But it will seem less difficult if you will think of it not as one complicated object, but as a group of objects, which may be traced upon a pane of glass, and thus each object "placed" above the other, as shown in the outline drawing of Lesson V., where the glue-pot, you remember, was floating in the air. Think of the crank in relation to the shaft, the hopper in relation to the box, the drawer in relation to the box, and make a map of them just as in Lesson V.

Besides, this drawing is more fully shaded than any of the former drawings, and may serve as a lesson in shading also. It is wonderful, isn't it, that an artist can put a few pen lines on a sheet of white paper and make them represent metal and wood; and not only metal and wood, but metal form that rounds and goes in and out, and wooden forms that seem to be light on one side and in shadow on another? Yet there is no

draw a coffee-mill, or a clock, or a bureau, and see if you cannot shade it, using Mr. Vanderhoof's drawing as a guide. Open the drawer of your bureau, for example, and by imitating the shape of the shadows you see inside, and their tone (notice that the wider a drawer is open the lighter the shadow inside), try to get a result so that the drawer seems to be open, just as in Mr. Vanderhoof's drawing. Do not worry if

you cannot get the correct perspective of each bureau drawer. It is not an easy matter to draw a large object like a bureau in perfect perspective, but if there is a good light coming from one window, you will find that an open drawer is a very helpful object from which to study light and shade. If you select a wash-stand instead of the bureau, or if the bureau happens to be low and has a wash-bowl upon it, so much the better. Endeavor to make the wash bowl look concave, like the hopper of the coffee-mill, only do not make it so black, or else it will look like iron. On the contrary, the shading upon it should be very light, in order to make it look like china. But if there is a mirror behind the wash-bowl, and it reflects some dark corner of the room or some dark article of furniture, that reflection may be as dark as the interior of the hopper, and



COFFEE-MILL SHOWN IN PERSPECTIVE. BY CHARLES A. VANDERHOOF.

trick about this; any one can learn to do it if he will train his eye to see correctly. Of course, a person must have genius to be a great artist, but any one can learn to make things look real, if he will study properly. The secret is you must learn to see the shape of shadows, and you must learn to see their degree of intensity. For example, notice how distinctly we can see there is a thread at the top of the shaft in this drawing. Now, if Mr. Vanderhoof had not made those shadows oblique and slightly curved, they would not suggest the spiral form of a thread. If they were horizontal and had straight edges to them they would look like steps. Again, they are dark; hence, they suggest metal. Notice how much lighter the shadow on the side of the drawer is; this suggests wood, and wood in shadow, but not in very strong shadow; while inside the drawer the darker pen lines represent a denser shadow. Thus you see the artist when he shades must think of the shape of his shadow, and think as well of its intensity.

We should advise you to go to work and

you may draw it in the same tone as Mr. Vanderhoof's shading, though, of course, you need not curve the lines if the object reflected is not curved. Nor is it always necessary to curve your lines when drawing the shadow on a curved surface. If the shape of the shadow is correct, it may be represented by any kind of lines. Daniel Vierge, a celebrated French pen draughtsman, might have drawn such a shadow with one set of straight lines, and the great Rembrandt would have etched such a shadow with cross-hatched lines, that would run in many directions.

Moreover, of course, you are to understand that it is not necessary for you to make your drawings in pen and ink; you can make them in pencil or in charcoal.

Our illustrations are to be used as guides, not for pen work, but for the study of outline and shading. If you were shading this coffee-mill with pencil, for example, it would be for you to make the shading in the hopper and in the drawer the darkest tone in the picture, without minding in the least how the lines go.

TREATMENT OF DESIGNS.

CARVED PANEL FOR A WRITING-DESK.

THE wood-carver, as a general rule, always seems to overlook the great variety of well-made, simply constructed pieces of furniture that can be bought in any of our furniture stores for a very trifling cost, thus saving the expense and trouble of having articles specially constructed to decorate. In choosing ready-made furniture, the first consideration must be whether it can be taken apart, so as to do the carving without injury to the article. Panelled furniture, as a general rule, will permit of the panels being removed, as they are in most cases only framed. This makes it easy for the wood-carver to substitute his own handiwork for the machine-made work of the manufacturer. A lady's writing-desk can be purchased generally in three kinds of wood—oak, walnut, and maple. All three are good woods for the carver. The method of substituting a front panel is as follows: Remove the panel from the body of the desk by taking off the hinges; next carefully remove the writing-pad by inserting a thin chisel around the edges. Care must be taken not to split the pad, or another one will have to be made to take its place. When removed, knock off the cleats that hold the panel in place. Your own carved panel can then be substituted. When it can be procured, the lumber should be in one piece. When a joint has to be made, the grain should run one way, the joint should be close and well clamped, and sufficient time should be allowed for the glue to set. Three-quarters of an inch lumber will be thick enough. The relief of the carving will be, when finished, three-eighths of an inch. The ornaments being light in construction, they should be trenced all round with a hollow gouge, the ground being removed with flat gouges, and left choppy. The modelling should follow the construction of the design, making the sweep of the tools tell in the play of light and shade. It should not be so much the depth of the modelling, but the discretion in making sloping sweeps with the tool. Finish with three or four applications of raw linseed oil or best varnish.

PHOTOGRAPH FRAME FOR PYROGRAPHY.

THE wood for this frame should be either of holly or maple; the former is best. Transfer the design to the wood with jeweller's rouge rubbed over the back of the drawing; trace with a bone point or hard pencil. The rouge is preferable to all other methods of transferring for pyrography, as it contains no grease. The shape of the frame is saw-fretted out, as is also the place for the photograph. The back is strengthened by the stay for the picture, which should be like a square frame; into this frame a back should fit, which will hold the glass and photograph in position. An arm is fastened with a hinge, which should be bevelled so as to allow the support to extend so far and no farther. In working the design, the back should be kept light, giving it a slight tone with a few lines. After the details of the design are worked in the flowers should be slightly modelled with the blower. Varnish with best copal varnish.

EMBROIDERY DESIGN—HONEYSUCKLE.

THE honeysuckle design for embroidery is exceedingly graceful in form and admits of exquisite coloring. Two methods of treatment may be suggested—the white variety of the flower tipped with delicate pink, and the Japanese plant, whose blossoms are both white and buff. For the former, select for the leaves filo floss of medium shades of olive green. Work them in solid Kensington stitch, the direction of the stitches being from the centre vein to the outer edge. The buds are of white, shaded toward the stem with palest Nile green, and tipped with a very delicate shade of pink. The full-blown flower is white shaded with Nile green, the under side of the petals being pink. The stamens are white, with tiny dots of yellow at the ends. Work the stems forming the scroll effect in a light shade of wood color. This treatment gives a most charming and delicate effect in colors, and will not clash with other decorations or the elaborate china so much in use.

The Japanese variety is quite different in coloring. The leaves are of an olive green, flecked with a very pale yellowish shade of the same color. The flowers are white and light buff, not yellow. The buds also show the two tones. The stems are wood color, as in the other treatment suggested. Embroidered on satin or other suitable materials, if the design is repeated to form a square, it will make an effective sofa-pillow.

AT the March meeting of the AMERICAN ASSOCIATION OF ALLIED ARTS, Mr. Charles Lamb will give an illustrated lecture on "The Mural Decorations of America."

ANOTHER poster competition will be conducted this spring by F. J. Schwankovsky, the leading music dealer of Detroit. This year the posters will be for

reproduction, and ample premiums will be awarded, and the contest conducted under conditions satisfactory to artists.

MR. AND MRS. JOHN J. REDMOND will again take a sketching class to Europe in May. This time the trip will last for four months. If any of our readers contemplate visiting Europe, we should advise them to correspond at once with these artists. Lessons in painting will be given three times a week, Mr. Redmond teaching Figure and Landscape; Mrs. Redmond, Flowers and Still Life.

BY invitation of the NEW YORK SOCIETY OF CERAMIC ARTS, the sixth annual exhibition of the National League of Mineral Painters will be held at the Waldorf-Astoria, New York, from May 4th to May 6th. Mr. Chas. Volkmar is chairman of the exhibition committee, and Miss Leta Hörlocker, 32 East Fifty-eighth Street, secretary. A diamond medal will be awarded for the best model of a cup and saucer.

MISS ANNA SIEDENBURG, who received a silver medal at the Tennessee Centennial Exposition for her decorated glass, had two charming designs for a painted window and a hanging lantern at the recent exhibition of the Architectural League, New York. Miss Siedenburg is very successful in her painted windows, of which she makes a specialty.

CORRESPONDENCE.

NOTICE TO CONTRIBUTORS.

The Editor, while willing to consider anything offered for publication, cannot return rejected manuscripts or designs unless accompanied by stamps to cover the cost of doing so; and he accepts no responsibility of any kind in connection with any manuscripts or designs which may be sent to him unsolicited, whether accompanied by stamps for their return or not.

ESTIMATE FOR THE SEASIDE COTTAGE.

MR. H. INMAN FURLONG supplies the following estimate for the building of the Seaside Cottage described in our February, March, and April issues:

All mason work, plastering, brick work, chimneys, piers, etc., labor and material,	\$1,200.00
All carpenter work, labor, and materials of every description, complete,	3,500.00
All painting, interior and exterior, including decorating,	600.00
All plumbing materials, tinning and labor,	500.00
Steam-heating radiators, and labor,	400.00
	\$6,200.00

PASTEL, OIL AND WATER COLORS.

C. J. B.—In regular pastel painting the soft crayons, the French pastels tendres, are generally used. With these, rich, soft effects can be produced. For this the surface you work on should be rough enough to hold a considerable quantity of the chalk, which is held between finger and thumb, and laid on very broadly at first, and later with more care and minuteness. Effects of broken color are obtained by crossing one tone over another, not by rubbing either with finger or with stump. Pastel canvas, board, and paper have generally either a velvet or a sanded surface. The rough gray pastel paper sold by the yard has much to recommend it. There are hard and half hard colored crayons (pastels durs and demi-durs). These latter differ only slightly from the above, and may be used on the work described for fine finishing accents, but the really hard chalks will not, as a rule, mark on the soft, pasty surface first obtained; they are chiefly used in conjunction with black and white crayon or sometimes with charcoal when only a few colored notes are desired. For this no special paper is required, but the parts to be colored should be left untouched, not first covered with black chalk.

CANVAS.—(1) There are several good oils in use among artists for thinning pigment; the most popular of these are the Linseed Oil prepared by Winsor & Newton in small bottles, and also the pure Poppy Oil, which is almost colorless. The Linseed Oil dries more quickly than the Poppy Oil, but is also, under some conditions, liable to turn slightly darker in color. The Poppy Oil is perfectly white and colorless, and should be mixed with a small proportion of Fixatif to make it dry quickly. The latter is preferred by many modern artists, and seems to give satisfaction, as it does not appear to change by time, which is a great point in its favor. The old-fashioned "Megilp" is coming into favor again, and certainly may be considered very useful in more ways than one. As a temporary varnish, it gives a flattering aspect to a picture which has "sunken in," and as all artists and connoisseurs know, nothing is more detrimental than to apply a permanent varnish too soon after the painting has been completed. (2) The preparation of a canvas is quite a laborious matter, requiring time and experience to make it complete. In the first place, a firmly woven, heavy piece of linen sheeting is needed. This is securely fastened to a stretcher and then moistened all over with clear water. When dry, a coating of white paint, slightly tinged with yellow ochre and

mixed with turpentine and oil, is thickly put on, using a large, flat bristle brush. If a very smooth texture is desired, the paint is smoothed over with a blender. When this painting is dry, if the artist is not satisfied with the surface, another coating of paint may be applied in the same manner as before. If any particular tint is desired, the color is added to the general mixture. A little Raw Umber gives a pleasant tone, and some artists add a very little Ivory Black to the coloring. The paint should be very thickly put on in the first place, and then may be scraped down with a sharp palette-knife. (4) It is desirable to protect the surface of a painting by a temporary varnish, which may be renewed occasionally. The best for this purpose is the Soehnée French Retouching Varnish; this dries very quickly, and may be renewed without any harm to the painting. There are some good permanent varnishes, but these grow dull with time and sometimes turn yellow. One of the best of these is Mastic Varnish.

G. C.—We can highly recommend the water-colors manufactured by Messrs. F. Weber & Co., 1025 Chestnut Street, Philadelphia. They are of excellent quality, and are put up in pans and tubes. They are very convenient for sketching purposes.

CARICATURE.

J. W. H. writes to ask us to refer him to "books that would render him assistance" in the study of caricature, and especially in regard to expression. There are many books on caricature, but they aim only to amuse or to give historical instruction, not to be of practical assistance to the caricaturist. The best examples will be found in the comic journals, such as Kladderadatsch, Punch, Life, etc. As for the special study of expression, we can do no better than refer him to the articles on that subject recently printed in The Art Amateur. These were not intended especially for the caricaturist, but he has only to exaggerate the ordinary expressive movements of the muscles to make them amusing.

CHINA PAINTING.

E. M.—(1) China is underfired when there is no glaze on the colors; also when the carmines have a yellowish cast or when the gold comes off with burnishing. (2) Overfiring makes "Rose and Pompadour" have a hard appearance, and also makes Carmine look purple. Carmines should have a hard fire, but not a long one.

R. W.—A perfectly accurate guide in glass firing is furnished by the "Hall Ceramic Test Rod," an iron rod small enough to be withdrawn from any kiln through the "peep-hole" or "escape-pipe." The end of this rod carries a "test thimble," which for glass firing may be the neck of any small glass bottle broken away from the rest of the bottle and decorated with a spot of Liquid Bright Gold. When the heat has so developed this test that the gold will not rub off, the firing may be considered complete.

F. M.—Ivory for glazing is a new color manufactured by Messrs. Sartorius & Co., 46 West Broadway. It fires with a pure, light tone, and is exactly what its name implies. It can be used for glazing in figure work over flesh tones, drapery, and so forth, or for backgrounds and landscape effects. A film of this ivory washed over a color poorly fired will have the usual effect of Ivory Yellow, producing a high glaze in the succeeding fire. It must not be used too strong, lest it should eat out delicate colors underlying it.

INTERIOR DECORATION.

T. L. F.—For a simple, inexpensive curtain in a country cottage we can suggest nothing more desirable than blue denim. The beauty of the curtains will be much enhanced if they are embroidered with white linen floss. A very effective mode of treatment is to use the light side of the denim, allowing a fall of about eighteen inches at the top. Into this knot a fringe of white macramé cord, of at least fifteen inches in depth. On the fall, above the fringe, draw some graceful semi-conventional border design. First lay this in with white paint, and then outline with heavy white linen floss. Edge the curtains with white cotton cord, such as is used for sofa-pillows. Denim is a homely material, but of such a delightful shade of blue that it may be used with most artistic effects. It is especially suited to a summer house, as it is cool in color and texture, and so is not in the least stuffy. Brown denim, with the design laid on in pale, dull yellow and outlined with a darker shade of linen floss, the fringe and cord being of the same shade, also gives a dainty curtain.

P. R.—The Barbour Brothers Co. have added a new booklet to their valuable prize needlework series, which they will send to any of our readers for only ten cents in stamps, if THE ART AMATEUR be mentioned. Their address is 218 Church St., New York. This last booklet (No. 6) tells all about lace-making as well as art embroidery.



Amateur Working Designs.



WOOD-CARVING FOR THE PANEL OF A LADY'S WRITING DESK. By RICHARD WELLS.
(SUITABLE ALSO FOR PYROGRAPHY.)



The Art Amateur Working Designs.

Vol. 38. No. 5. April, 1898.



NO. 1892.—HONEYSUCKLE BORDER FOR A DOILY OR SOFA CUSHION. By M. J. B.



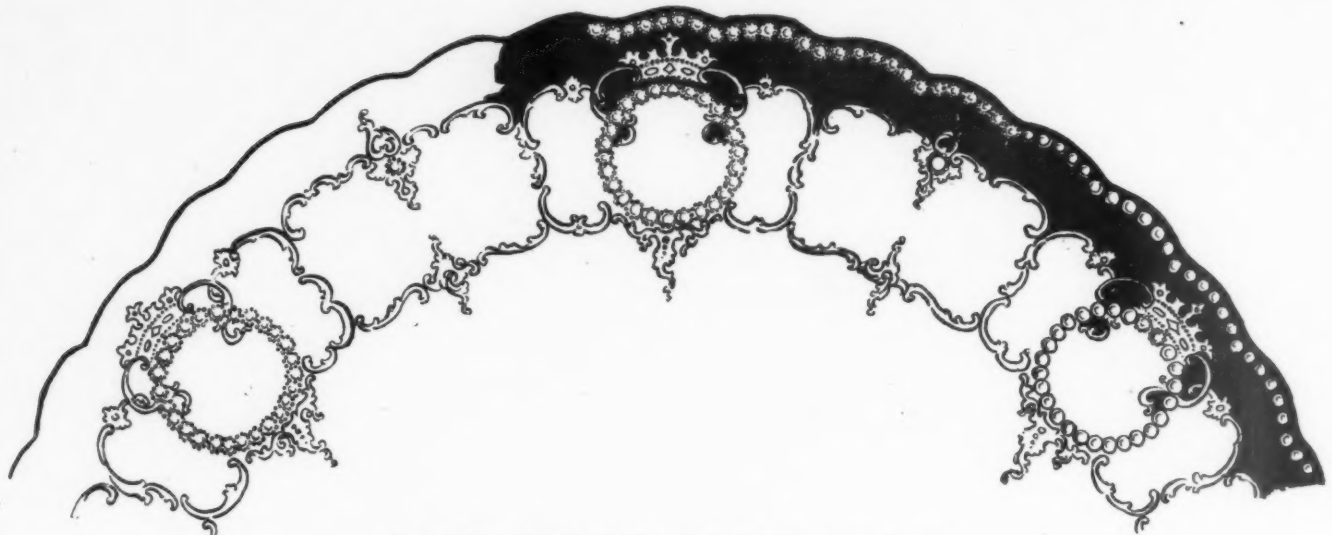
NO. 1893.—DESIGN FOR A PHOTOGRAPH FRAME IN PYROGRAPHY. By M. L. REDFIELD.



NO. 1894.—GERANIUM SPRAY. By LEONARD LESTER.

The Art Amateur Working Designs.

Vol. 38. "No 5. April, 1898.



NO. 1888.—DECORATION FOR A PLATE. By A. B. ALSOP.



NO. 1889.—DECORATION FOR A TANKARD. By MARIE RICHERT.



NO. 1890.—DECORATION FOR A PLATE. By A. B. ALSOP.





